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Canada. National Film Board

ANNUAL REPORT **1954-55**

NATIONAL FILM BOARD OF CANADA



**The Honourable J. W. Pickersgill,
Minister of Citizenship and Immigration.**

Sir:

I have the honour to present to you this Sixteenth Annual Report of the work of the National Film Board of Canada for the period from April 1, 1954 to March 31, 1955.

Your obedient servant,

A handwritten signature in dark ink, appearing to read 'C. J. McMan', is written over a faint, stylized outline of a film strip.

Government Film Commissioner and
Chairman, National Film Board

THE YEAR IN REVIEW

The period reviewed in this report was a time of transition for the National Film Board.

It was a year which imposed unusual problems, particularly on the Technical Operations and Administration Branches, in connection with the forthcoming move of the central operations of the Board from Ottawa to Montreal.

It was also a year in which the Board, within its resources, took significant steps to meet the challenge of television. It was still too early to determine what effect this new medium for showing films to mass audiences would have on the Board's theatrical and non-theatrical film-making programs. It was not too early, however, for the Board to supply the Canadian Broadcasting Corporation and stations both at home and abroad with large portions of good Canadiana in the form of films.

Several series of programs were prepared especially for television; yet, in spite of the heavy additional workload which this created, there was no cut-back in the number of films produced for the non-theatrical program. In fact, the number of original films (exclusive of TV films, language versions and revisions) produced during the year ending March 31, 1955 was greater than the number produced the previous year. (For summary and breakdown of the year's film production see tables on pages 5 and 13.)

Notwithstanding that some 25 television stations were operating in Canada at the end of the fiscal year,

and considering that large numbers of Canadians greeted the advent of television in various parts of the nation with an enthusiasm which had widespread effect on the way their leisure time was employed, it was noteworthy that the circulation of films through non-theatrical channels reached an even greater audience in Canada than the 14-million-odd total which had been reported the previous year. The increase was slight—14,143,800 this year contrasted with 14,084,300 the year before—but it illustrated the continuing desire of a great many Canadians to employ the documentary and informational film in both formal and adult education.

While it is impossible to obtain accurate figures to indicate the worldwide audience reached by NFB films, it is estimated that an audience in excess of 175,000,000 was obtained through the various channels of distribution, exclusive of print sales.

One of the main channels of distribution was the theatrical, where exhibitions of the Board's films were usually arranged through major theatrical companies whose distribution facilities encircle the globe.

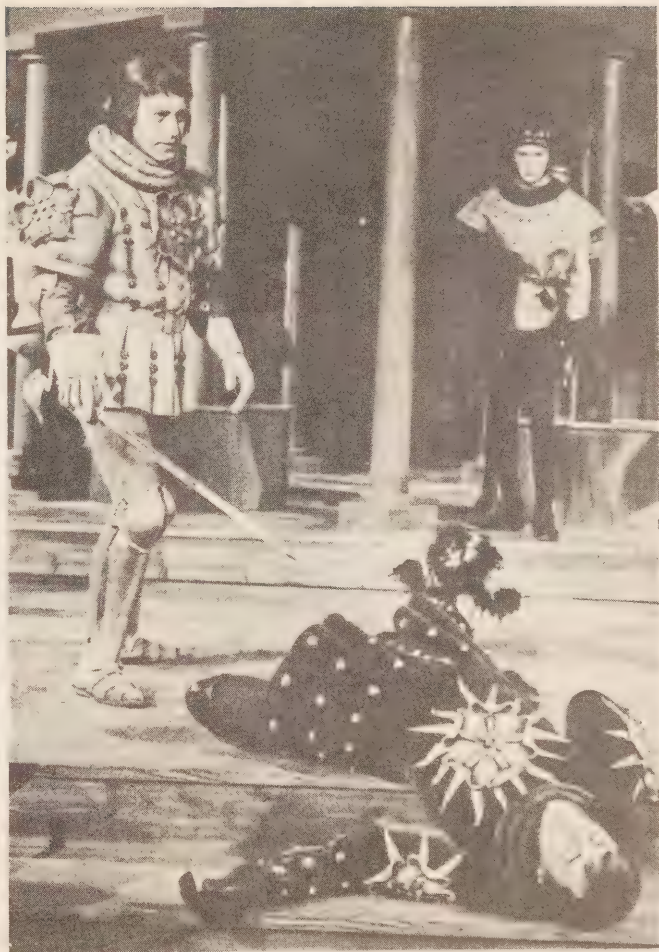
Telecasts of Board-distributed films reached an extremely large audience, particularly in the United States. A noteworthy example was the estimated 15,000,000 viewers who saw a single U.S. network telecast of the film **Corral**.

National Film Board films, it was reported from many sources, were contributing in large measure to the

high regard in which Canada is held abroad; they were credited with giving accurate, balanced information about this country to thousands of people in foreign lands, thus achieving the Board's statutory obligation to "interpret Canada to Canadians and to other nations".

Much the same objective was attained by the newsreel stories supplied by the Board to distributors all over the world. The Board refrains from competing with private sources which can and do provide some coverage of Canadian events for the world's newsreels; it covers only those stories which, for a variety of reasons, are not covered by commercial newsreel representatives. During the past year the Board's newsreel camera crews submitted a story almost every week of the year to the companies which assemble the various newsreels, and had the gratifying experience of having their stories accepted almost without exception. These stories were supplied, directly or through exchange agreements, etc., to newsreel organizations in many other parts of the world, so that Canadian stories sometimes appeared on screens in as many as 60 different lands. These releases, disseminated by television and in theaters, added untold millions to the audiences seeing pictures of Canada through National Film Board productions.

During the year no less than 31 of the films distributed under the Board's auspices were honored at various film festivals or in competitions. Some of the films won several citations: one, **The Stratford Adventure**, was named Canadian Film of the Year and won top award in the Canadian Film Awards theatrical class. One filmstrip won an award, and four stills were prize-winners at the 7th Annual Print Show sponsored by the Commercial and Press Photographers Association of Canada.



Scene from "The Stratford Adventure", Canadian Film of the Year



A. W. TRUEMAN



CHARLES STEIN



JULES LÉGER



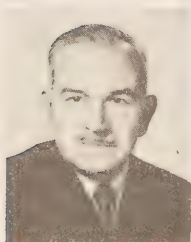
M. W. SHARP



MRS. A. L. CALDWELL



CHARLES S. BAND



LÉON LORTIE



H. L. ROPER



BRUCE HUTCHISON

THE NATIONAL FILM BOARD

The National Film Board of Canada is established by Act of Parliament "to initiate and promote the production and distribution of films in the national interest". Specifically, the Board's productions must "interpret Canada to Canadians and to other nations". To this end, the Board produces and distributes films, filmstrips and still photos designed to present a visual record of Canada. The Board operates under the direction and control of the Minister and is governed by a nine-member Board of Governors, of which the Government Film Commissioner is Chairman.

The Board is divided into four Branches: Production, Distribution, Technical Operations and Administration. Each Branch is headed by a Director who reports to the Commissioner.

The Board of Governors

The members of the Board of Governors at March 31, 1955 were: **Mr. A. W. Trueman**, Government Film Commissioner and Chairman of the Board; **Mr. Charles Stein, Q.C.**, Under-Secretary of State, Ottawa; **Mr. Jules Léger**, Under-Secretary of State for External Affairs, Ottawa; **Mr. M. W. Sharp**, Associate Deputy Minister of Trade and Commerce, Ottawa; **Mrs. A. L. Caldwell**, 807 University Drive, Saskatoon; **Mr. Charles S. Band**, 2 McKenzie Avenue, Toronto; **Dr. Léon Lortie**, University of Montreal, Montreal; **Mr. Harry L. Roper**, 32 Inglis Street, Halifax; **Mr. Bruce Hutchison**, Editor, Victoria Daily Times, Victoria.

Film Production Increased to Meet Television Demands . . .

The Board produced 235 films. One hundred and seventeen (50 percent) were for television. Of 122 original films, 65 (or 53 percent) were for television. Of 113 versions and revisions*, 52 were for television. The total of 117 films made specially for television exceeded the previous year's television production by 51; this was very close to the figure (54) by which over-all production (235) exceeded the previous year's 181. The difference (3 films) was made up by an increase of five in original productions (non-TV) from 52 to 57, and a drop of two in versions (non-TV) from 63 to 61.

In addition to the 235 films produced by the Board during the year, 17 films were let out to private companies; of these, four were originals, 13 were revisions or language versions of existing films or newsclips.

The impact of the television program on production was shown in the high proportion of black-and-white films (207 of 235) and of films shot in 16mm (145), compared to 90 in 35mm. (In Canada and the United States, most films for television are shot in 16mm, and films for theaters in 35mm.)

**A "version" is a translation of a film in another language. A "revision" is an adaptation, generally for another distribution medium. Thus, a theatrical film may be "revised" for television; a non-theatrical film may be "revised" for television; a non-theatrical film may be "revised" for theatrical distribution, and so on.*

FILM PRODUCTION SUMMARY

(1954-55)

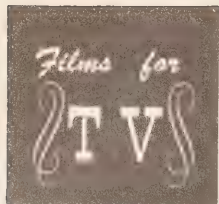
	Originals	TV Originals	Language Versions	Revisions	TV Revisions	Total
Films.....	57†	65‡	57	4	52*	235
Newsclips.....	4	—	3	—	—	7
Trailers.....	1	—	—	—	—	1
News Stories.....	66	—	—	—	—	66
TV Stories**.....	—	10	—	—	—	10
Total NFB.....	128	75	60	4	52	319
Contract Films.....	3	—	12	—	—	15
Contract Newsclips.....	1	—	1	—	—	2
	132	75	73	4	52	336

** Ten short films for television distribution, specially produced for the Department of Agriculture.

† Includes 13 French originals.

‡ Includes 25 French TV originals.

* Includes 26 French TV revisions.



Four series for TV

The Board's production specifically for television consisted of four series programs: **On the Spot** and **Window on Canada** in English, and **Sur le vif** and **Regards sur le Canada** in French.

On the Spot and **Sur le vif** are original shooting. **Window on Canada** and **Regards sur le Canada** are made up of adaptations of existing films, set in a framework of comment and discussion designed to increase their usefulness and impact on TV audiences. **Sur le vif** has a running time of 15 minutes; the other three are half-hour shows.

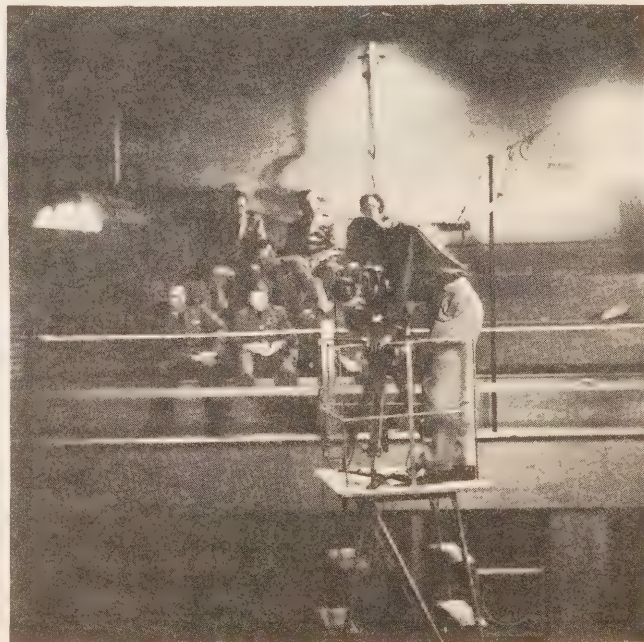
Thirty-nine films were made for **On the Spot** and 25 for **Sur le vif**, 37 more television originals than the previous year, a total of 137½ reels of original shooting. **Window on Canada** and the French-language counterpart called for 52 revisions, 13 more than the year before.

On the Spot and **Sur le vif** reported once a week on the CBC television network on interesting Canadian activities; these were 16mm films shot by mobile crews who did their sound recording on location. They covered subjects like the Canadian Repertory Theatre, St-Pierre et Miquelon, RCAF medical research, Better Business Bureau, L'Or de l'Abitibi, HMCS Magificent, race relations in Canada, Chinese Canadians, food and drug control, alcoholism, L'Abbé Pierre, forest wardens in British Columbia and Canadian textiles.

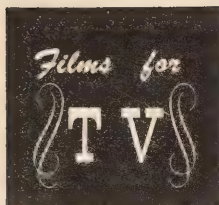
Window on Canada and **Regards sur le Canada** presented selected films with discussion by a commentator and guests. Typical subjects dealt with in

the two series were the Montreal Neurological Institute, artist Frederick Varley, the Province of Newfoundland, safety at home, soil structure, the Colombo Plan, mental illness, immigration.

In addition to the four series, ten short films were prepared for the Department of Agriculture for showing on CBC farm telecasts, and three films for the Canadian Broadcasting Corporation's school telecasting experiment. Two films were shot at Perth, Ontario, as pilot films for a possible series dramatizing the lives of ordinary Canadians.



Shooting a TV film



TV Bookings

All the 25 Canadian stations in operation March 31st had used one or more items from the four TV series. Total bookings for the series came to 1,215. At the same time, many films originally produced for theatrical or non-theatrical use were being booked individually for television. These "spot" bookings totalled 1,359 (or 144 more than the series bookings). Total Canadian TV bookings were 2,574. The previous year's total was 704.

The Board's films were also being booked in other countries: there were six bookings in the United Kingdom (on the BBC network); 1,307 U.S. bookings, plus 766 free telecasts of travel films, for a total of 2,073 bookings in the United States; 23 bookings in Europe; eight in Japan; 372 in South America, including 114 in Argentina, 90 in Colombia, 101 in Venezuela and 62 in the Dominican Republic. There were 223 subjects in television distribution in other countries, and 218 of these were used in the United States. The total bookings in other countries came to 2,482, compared to 2,019 the year before.

The Board's newsreel unit supplied footage to television distributors in other countries on Canadian subjects. For use on Dominion Day, the Board, in co-operation with the Department of External Affairs, released a short clip, **A Salute to Canada**. It was comprised of a verse of *O Canada* played by the Toronto Symphony Orchestra, with a pictorial background of Canadian scenes. It was used by 111 television stations in the United States.



Revenue figures showed the increasing importance of the television program. Revenue from Canadian television in 1953-54 totalled \$26,919; revenue in 1954-55 was \$117,189. This was made up of: spot bookings \$15,789, **On the Spot**, \$45,000. **Window on Canada** \$13,000, **Regards sur le Canada** \$13,400, **Sur le vif** \$30,000.



"Road of Iron", a documentary record of the building of a railway line into the Ungava region, has proved a popular film with TV audiences

Of Things Technical . . .

Television films pointed up the trend toward synchronized sound, dialogue and story-line set by such earlier films as *L'Homme aux oiseaux*, *The Son*, *A Musician in the Family* and *Opera School*. The *On the Spot* films were made with sound recorded on location rather than being dubbed-in later in the re-recording studio. Dialogue and story-line were used in *The Pony* and in the two TV pilot films mentioned earlier. Dialogue sequences added realism to factual documentaries like *Road of Iron* (which showed the building of the Quebec North Shore and Labrador Railway and the opening up of the Ungava ore deposits; this film was subsequently released on the CBC television network). Dialogue helped dramatize *The Stratford Adventure*, and dialogue and story-line were used in a number of films on labor problems. Factual commentary alone was still effective in a large number of films, particularly those of a technical nature.

Lab Processing

Sixteen millimeter black-and-white footage processed in the Board's laboratories jumped 19 percent from the previous year, to 5,600,466 feet. An additional



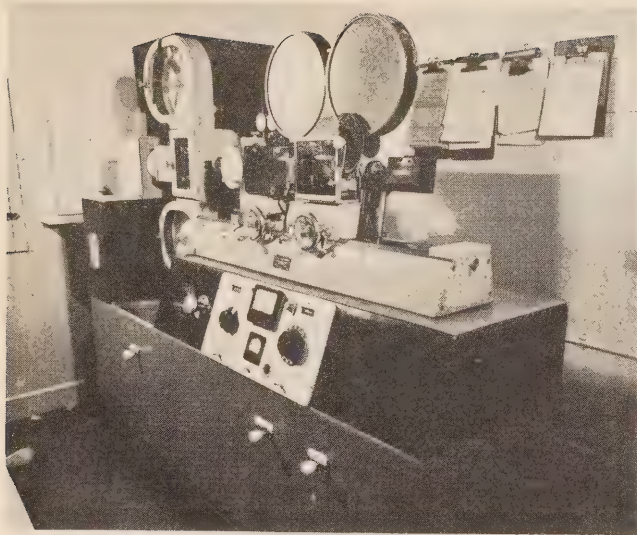
All the Board's films are made with sound. The Sound department recorded 298,006 feet of 16mm, an increase of 81 percent over the previous year; 35mm recordings rose from 596,001 to 690,788 feet.



Science Film Unit at work

2,483,452 feet were sent to outside laboratories (the figure for outside work in 16mm black-and-white the previous year was 14,228 feet). Color processing in 16mm came to 2,019,255; and 208,678 feet went to outside labs, compared to 2,800 feet the year before. Black-and-white processing in 35mm totalled 4,742,581 feet, compared to 4,532,923 feet last year.

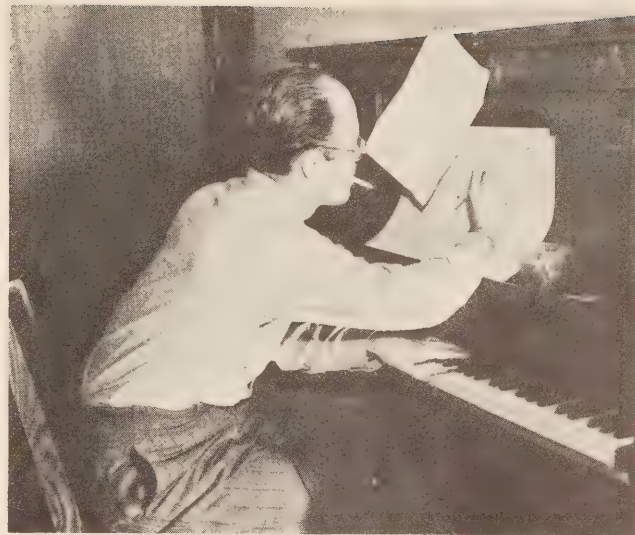
To meet the pressure in the 16mm lab without increasing staff or obtaining new equipment, experiments were tried in increasing the temperature of the developing solutions. It was found that a jump from 68 degrees to 72 on negative and from 68 to 75 on positive cut the processing time from eight and one-half to five and one-half minutes for positive and from four to three minutes



Control panel of latensification machine in NFB laboratory

for negative. A new sensitometric device, installed for more accurate temperature and exposure control, made it possible to avoid graininess and increase production by as much as 50 percent, without loss in quality. The higher temperatures had been used more or less successfully in processing television film but not on a large scale in motion picture processing. Silver in the fixing solution was reclaimed by electrolytic means, to effect a considerable saving of money.

Pressure of the television program was felt in the Camera department. Two freelance cameramen were employed; two cameramen were hired on contract for individual films in the television series; an electrician and an assistant cameraman were taken on. Sixteen



Original music in the making

millimeter black-and-white footage exposed in the Board's cameras jumped 149 percent, from 163,779 to 408,523 feet; 16mm color went up 59 percent, from 30,894 to 49,214 feet; 35mm original black-and-white went up 11 percent, from 452,196 to 501,981 feet; 35mm color went down three percent, from 44,354 to 42,748 feet.

★ ★ ★ ★ ★

Original music for NFB films was composed in the Board's Music department. Twenty-five original scores were produced.

★ ★ ★ ★ ★



Canadian Films Widely Booked by World's Theaters . . .

Seventeen of the 57 original films (exclusive of TV originals) were produced in the **Eye Witness** and **Canada Carries On** series for showing in theaters. Of the 12 **Eye Witness**, 10 were produced originally in English, two in French; four **CCO's** were original in English, one in French. Revisions brought the total of theatrical films up to 46. A number of films not included in the above series also received theatrical distribution.

Canada Carries On series

Films in the **Canada Carries On** series, and in the corresponding French-language **En avant Canada** series, are booked into Canadian theaters through a contract arrangement with Columbia Pictures of Canada Limited. They deal with Canadian topics and present a uniquely Canadian point of view amidst the vast amount of material from outside Canada appearing on Canadian screens. The series dealt with such subjects as the British Empire and Commonwealth Games, the St. Lawrence Seaway, Canadian troops in the Arctic, the geological structure of Canada, the Canadian garment industry and the town of Sorel, Quebec.

Since commercial distributors do not keep separate attendance figures for theatrical shorts, there is no way of estimating audiences. However, booking figures provide an index of distribution. (A theatrical booking differs from a non-theatrical showing, in that it may cover several showings, depending upon the length of the engagement or "run".) Generally, after a **CCO** film has been in distribution in Canada for two to three years, it can be expected to accumulate 600 to 700

theatrical bookings. Examples: **Yoho, Wonder Valley** (1951) cumulative bookings 761; **Struggle for Oil** (1951) 692 bookings; **Arctic Saga** (1952) 688 bookings; **The Mountain Movers** (1952) 632.



Cumulative Canadian bookings of **Royal Journey**, released in 1953, have reached 1,249; bookings of **The Stratford Adventure**, released in 1954, were 179.



The "miracle mile"—"British Empire and Commonwealth Games"

Eye Witness series

Eye Witness is a ten-minute screen magazine series which presents vignettes of Canadian life from coast to coast. This series, and the corresponding French-language series, **Coup d'œil**, has been a regular monthly part of the Board's production for the past several years and is distributed through The Odeon Theatres (Can.) Limited. **Eye Witness No. 73** was being distributed as the fiscal year drew to a close. While generally not as widely booked as subjects in the **Canada Carries On** series, **Eye Witness** items were a regular feature of theatrical programs in dozens of cities and towns across Canada, and perhaps as much as any other part of the Board's activity served to "interpret Canada to Canadians".



Montreal seamstress dances in "Needles and Pins"

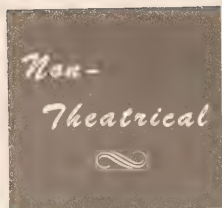
Theatrical Bookings

Bookings in Canadian theaters declined during the year: 10,719 as compared to 11,447 the previous year. The drop was in the **CCO** series, which went down to 6,431 from 7,659; **Eye Witness** bookings climbed from 3,368 to 3,716, and "spot" bookings went to 572 from 420.

One reason for the drop in **CCO** bookings was the advent of CinemaScope and "wide screen" presentations, which because of greater length had a tendency to crowd the short off the bill. In the Province of Quebec, too, the "double bill" made a strong comeback, and this ate up time normally reserved for shorts.

The decline in Canada was more than matched by the rise in theatrical bookings abroad: 29,355, compared to 21,505 in 1953-54. The chief increase was in the United Kingdom where the Board's films were reported to have been booked 7,833 times, compared to 3,157 times the year before. In the United States the rise was to 16,320 reported bookings, from 15,204. In Europe the rise was to 5,102 reported bookings, from 3,029. At March 31st the Board had 71 titles in theatrical distribution in the United Kingdom, 20 in the United States, 118 in Europe, 41 in Africa, 89 in Australia and New Zealand, 16 in Asia and 16 in Central and South America.

The Board's Newsreel unit submitted 50 Canadian stories to international distributors for release in theaters and on television. Forty-eight of these stories were accepted for release in 1,095 newsreel issues, of which 118 were shown on television. The stories were released in Canada, the United States, South America, Australasia and Europe. Among the subjects: spruce budworm control in New Brunswick; Finnish students in Ontario; Colombo Plan delegates in Ottawa; the St. Lawrence Seaway; visit of the Prime Minister of Pakistan; Canadian locomotives for India; visit of the Premier of Italy.



Non-Theatrical Attendance Totals 14,000,000 in Canada . . .

Films produced for distribution outside the ordinary commercial channels (theaters and television) are not subject to certain commercial considerations and therefore may deal somewhat more purposefully, and at greater length where necessary, with the Board's specific objective: to give people significant information about Canada. Because non-theatrical distribution is largely voluntary, films in this category are, in that sense, closer to the people. Individual users are free to accept or reject the Board's product: the films are available through public libraries, or are distributed to film-using groups on a circuit arrangement whereby the users themselves keep the films moving on to the next point in the circuit.

Suggestions for non-theatrical films are received from film councils and other film-using groups; a committee of the Canadian Education Association, established especially for this purpose, is among the consulting bodies. The completed films very often are used with reference to specific programs or issues in which the groups are interested, as a basis for discussion and interpretation. For this reason, such films must be factual in content, broad in outlook and close to realities. Distributed through a network of libraries, film councils and circuits, they reached during the year a cumulative reported audience in Canada of 14,143,800. A reported attendance of 15,072,900 outside Canada brought the total reported world audience to 29,216,700, exclusive of distribution through theaters, television and print sales.

Thus it could be conservatively estimated that this figure represents about one-sixth of the total world audience.

Forty of 57 originals (not counting TV production) were for distribution outside theaters. These included 11 sponsored by Government departments and 29 paid for by the Board. Versions and revisions brought to 72 the number of films made for non-theatrical distribution. Several of these films received limited theatrical distribution as well, and some of the originals were revised for the **Canada Carries On** series.

Film Production Program

The Board's film production program is a continuing one: each year's production must be closely related to that of the preceding years and of the years to come. During 1954-55 the Board produced 122 original films, 38 in French. Versions and revisions brought the production total to 235; of these, 100 were in French (originals plus versions), 120 in English and 15 in other languages. Attention is drawn to the following productions:

The Animation unit produced a one-reel color film about the paintings of the early Canadian master, Cornelius Krieghoff. Animation sequences were prepared for use in several other films. The unit also produced **Riches of the Earth**, a one-and-one-half reel color film describing Canada's geological structure; it was revised for theatrical distribution with the title **A Thousand Million Years. Blinkity Blank**, an

experimental animation film by Norman McLaren, won top award at the International Film Festival at Cannes, France.

High Tide in Newfoundland, a two-reel color film, described modernization of the Newfoundland fishing and processing industries. **The Stratford Adventure**, a four-and-one-half reel color film, told the story of the Stratford Shakespearean Festival. **Gold**, a one-reel black-and-white film, dealt with placer mining and dredging today in the Yukon creeks. These three films were seen in theaters.

Two films were produced in the **What's Your Opinion** series of adult discussion films, and were slated for television distribution as well as circuit and library circulation. They were produced simultaneously in English and in French, with separate casts. Four additional films were made in the companion **What Do You Think?** series aimed at teen-agers. Three films were shot in 16mm for CBC school telecasts.

Other examples of the Board's varied film production program were: **The Colour of Life**, pro-

duced by the Science Film unit in 16mm color to describe the biology of the maple leaf; **Road of Iron**, produced in black-and-white, recording in four reels the building of the Quebec North Shore and Labrador Railway; **Station Master**, another in the **Faces of Canada** series; and a number of French-language originals.

Of the French originals, 25 films were shot for television in the **Sur le vif** series. There was one in the **En avant Canada** series and two in the **Coup d'œil** series. Ten others included: **L'Avocat de la défense** (from the book by André Giroux), **Les Parents à l'école** (parents' organizations in the Province of Quebec), **Les Aboiteaux** (the story of the New Brunswick dykes), **Midinette** (story of a Montreal seamstress), **La Femme de ménage** (about a government charwoman), **Le Médecin du Nord** (a company doctor in the Quebec bush), **Le Chauffeur de taxi** (a Montreal cab-driver), **Règlements des débats** (on parliamentary procedure), **Qu'en pensez-vous?** (first two films in the adult discussion film series, made simultaneously with the English).

BREAKDOWN OF FILM PRODUCTION

(1954-55)

Original Films.....	57	English Originals (TV and non-TV).....	84
Original TV Films.....	65	French Originals (TV and non-TV).....	38
Versions and Revisions.....	61	English Versions and Revisions (TV and non-TV)	36
TV Versions and Revisions.....	52	French Versions and Revisions (TV and non-TV).	62
		Other Languages.....	15
	235		235



Scene from "Corral", recipient of four awards during the year



Films for Labor

Three films were produced in the **Labour in Canada** series: **The Grievance**, **The Research Director** and **The Structure of Unions**. Other films in this series include **The Shop Steward** and **Dues and the Union**. The series is prepared in co-operation with the three major labor congresses in Canada and the federal Department of Labour. Also of interest to labor groups was a film produced during the year entitled **Parliamentary Procedure** which instructs on how to conduct a business meeting.

As part of the project to make available more films on labor problems, the Department of Labour set up a Trade Union Film Library containing the Board's films as well as other Canadian, United States and European productions. At the end of its first year of operation, the trade union circuit program had reported 1,433 showings, compared to 582 before the circuit was set up; total reported attendance was 76,600.

The Non-Theatrical Audience

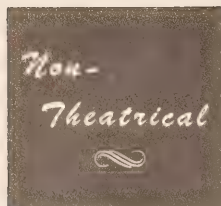
Distribution through non-theatrical channels in Canada more than held its own: the year's total reported attendance figure of 14,143,800 compared favorably with the previous year's 14,084,300. This figure represents cumulative reported attendance at showings arranged by film council members, by NFB offices in every province, by miscellaneous groups and by schools. The films were obtained from public libraries on loan, by purchase and loan from NFB and other organizations, and through NFB circuit distribution maintained by voluntary film-using groups assisted by the NFB field staff.

The total number of people seeing the Board's films outside the theaters is important, since non-theatrical film distribution provides opportunities for effective use of films as teaching aids, as discussion starters and as elements of an integrated information program. Friendly, informal discussion following the showing of selected films is increasing in popularity and is resulting in a greater appreciation of their information value.

In all, there were 200,829 Canadian non-theatrical reported showings of the Board's films. A major distribution channel was film libraries: during the year there were 150,928 reported showings of films borrowed from 132 libraries, reaching a total reported audience of 10,757,100. Films were also made available to borrowers by 288 film "deposits" in schools and universities.

There were 534 film circuits in operation, all dependant on voluntary activity, 300 of them operated entirely by the film councils. The circuits, distributing films at a total of 6,868 showing points reached a reported audience of 3,386,700. At the end of the year, the number of groups belonging to film councils was 11,227; there were 462 film councils compared to 419 the previous year.

The major segment of the Canadian non-theatrical audience was reached through school showings, with 6,551,000 reported attendance. Next came community showings by such groups as film councils, service clubs, farm and home groups, etc., with 6,089,500 reported attendance. The audience at showings held for industrial and labor groups reached 275,300. Miscellaneous showings reached a reported audience total of 112,500. Showings of travel films in Canada reached a reported audience of 1,115,500.



“ . . . to other nations”

The Board's films are distributed non-theatrically outside Canada through Canadian missions abroad in co-operation with the Departments of External Affairs and Trade and Commerce, through cultural, educational and governmental organizations, through film-producing and rental agencies, and through film libraries, particularly in the United States. Reported attendance attained by these means was 15,072,900, up from 13,689,700 last year. Canadian government offices in other countries reached 8,193,100; film distributing agencies reached a total of 6,879,800.

Most extensive non-theatrical distribution was secured in Europe, where the reported attendance was 5,847,700; then, the United States with 4,575,700, (mostly travel films), Central and South America with 1,976,500, Australia and New Zealand with 1,135,300, the United Kingdom with 532,600, Africa with 504,500, and Asia with 494,800.

Films in Many Languages

The Board produces films in many languages: French and English, of course; the major European languages; and such languages as Hindi, Urdu, Bengali, Japanese and Turkish. Original films generally are produced either in English or French for Canadian distribution. Versions in both official languages are usually made. Sometimes the original is produced in English, then in French version through the substitution

of French commentary and/or dialogue; sometimes the original is in French; sometimes the two are produced simultaneously with both French and English casts.

The year saw a greater emphasis on foreign-language versions for showing abroad. Fifteen films were translated into other languages: German, Dutch, Spanish, Italian, Danish, Portugese, Hindi and Urdu. In addition, the British Foreign Office undertook to produce at its own expense 12 versions in Arabic of the Board's films for distribution in the Middle East; four were completed during the fiscal year.

Films Attract Visitors

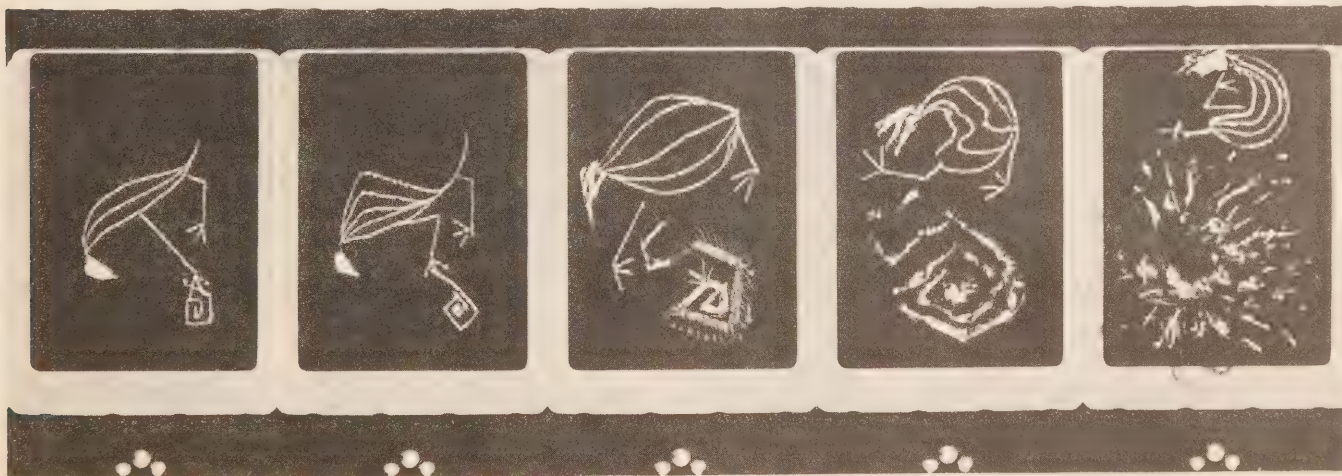
Films designed to encourage tourist travel to Canada are produced in co-operation with the Canadian Government Travel Bureau and the National Parks Branch of the Department of Northern Affairs and National Resources. These, with films provided by Provincial travel bureaus and other agencies, are made available free of charge in the United States through Canadian consular offices, universities, and a number of state, county and municipal libraries, as well as through the Board's offices in New York and Chicago. During the year, Canadian travel films were supplied to an additional 40 outlets and eight new films were made available for distribution. The total reported audience for Canadian travel films in the United States, excluding television audiences, was 4,247,900. Twenty-seven subjects were also made available without charge to television stations in the United States during the year, and were being widely booked.

McLaren's "*Blinkity Blank*"

Eight minutes of Norman McLaren's razor-blade and pen-knife engravings upon film (with music by Maurice Blackburn) became the sensation of the International Film Festival at Cannes, France. In the wake of the award to **Blinkity Blank** of the Festival's "Palme d'Or", the Board's representative was immediately offered distribution contracts for France. Further contracts were being negotiated for Canada, the United States, South Africa, Germany, Sweden and Finland, Switzerland and Portugal. The film ran 26 days at two theaters in Paris.

Films for Sale

A further means of distribution is the sale of prints of the Board's films. A total of 6,985 prints of NFB-distributed films were sold in Canada and other countries, in addition to 10,491 prints distributed as loans. There is no way of estimating the audience reached through sale of prints. The films are bought by public libraries, film councils, Boards of Education, provincial and foreign governments and film-using organizations. Sales are made in almost all parts of the world, either by the Board itself or through contract arrangements with commercial distributors.



A reproduction of five frames from "*Blinkity Blank*" (please turn sideways)

Sponsored Films Aid Government Information Program . . .

In its role of consultant and adviser to Government departments interested in film, the Board is concerned with the production and distribution of many films for various branches of the Federal Government service. Production costs are underwritten by the departments who also undertake part of the distribution and promotion. During the year, the Board received \$821,122 from Government departments for production costs and purchase of film prints.

Among the projects undertaken for Government departments during the year were the following:

For the Department of Agriculture: ten short films for distribution on the CBC television program "Country Calendar".

For the Department of Citizenship and Immigration: a three-reel color film on the Canadian Indian, entitled **No Longer Vanishing**, adapted in a one-reel version for theatrical distribution; a Dutch-language version of a film on Nova Scotia; Dutch and German versions of **Canadian Pattern**, completed on contract by a private producer. Nearing completion was a three-reel black-and-white film about a Dutch immigrant on a Canadian farm, **Farm Calendar**, designed primarily

for overseas distribution. Research and scripting were completed for a film on British immigrants in Canada.

For the Department of Fisheries: a two-reel black-and-white film, **Lobsters Are a Community Affair**. Scripting was completed for a film about Great Slave Lake by a private producer on contract.

For the Department of Insurance: a newsclip on cleanup week.

For the Department of National Health and Welfare: **The Homeless Ones**, two reels black-and-white, on Civil Defence welfare services; **To Serve the Mind**, two-and-a-half reels black-and-white, on mental health; four newsclips.

For the Department of Labour: No. 7 in the **Accidents Don't Happen** series, two reels black-and-white, dealing with first aid care for spinal injuries.

For the Department of National Revenue: a newsclip on income tax.

For the Department of Northern Affairs and National Resources: **Columbia Adventure** and **Land of Bubbling Waters**, two color films produced on contract by a private firm. Production was also underway on three other travel films.

For the Department of Trade and Commerce: **Grain Handling in Canada**, two reels color. This film on the Canadian Wheat Board was in production by a private producer on contract.

For the Post Office Department: a “mail early” newsclip.

For the Department of Public Works: continued shooting on the Trans-Canada Highway.

For the Department of National Defence (Army): eight French-language versions of existing training films. Four new training films were in production, one by a private producer on contract.

For the Department of National Defence (Air Force): **Flying Instruction Technique**, three reels black-and-white; **The Automatic Radio Compass; Part I**, one-and-a-half reels black-and-white; **Aircrew**, four reels color; **Prepare for Advancement**, three reels black-and-white. A number of other training and recruiting films were in progress.

Distributed under the aegis of the sponsoring department, on circuits and through film councils, many sponsored films reach a large Canadian audience. The following table gives examples of the reported screening and audience, and number of prints sold (exclusive of sales to Federal Government departments), to March 31, 1955.

Film Title	Department	Year	English Screenings	English Audience	English Sales	French Screenings	French Audience	French Sales
Are You Safe at Home?.....	Dominion Fire Commissioner	1948	5,418	436,168	59	1,049	116,393	11
Canoe Country.....	Northern Affairs and National Resources	1949	6,153	467,012	27	971	73,925	5
North to Hudson Bay.....	Northern Affairs and National Resources	1950	7,549	520,387	46	1,228	101,549	2
You'll Take the Highroad..	Northern Affairs and National Resources	1947	7,631	608,012	20	1,288	110,644	—
Shyness.....	National Health and Welfare	1953	3,292	191,849	61	1,024	84,413	3
The Navy Flies.....	National Defence.....	1948	4,898	374,157	3	2,024	188,271	—
The Shop Steward.....	Labour.....	1953	259	12,952	49	41	1,401	1
Accidents Don't Happen No. 5	Labour.....	1949	7,912	314,864	74	800	26,326	18
The Newcomers.....	Citizenship and Immigration	1953	2,266	134,399	19	875	74,507	—
Milk-Made.....	Agriculture.....	1951	5,366	319,766	13	1,425	139,159	—

Filmstrips . . .

A filmstrip is a popular and useful teaching device consisting of a number of pictures printed on a strip of 35mm film for projection on a screen. The Filmstrip unit released 64 strips on Canadian subjects: natural resources, history, biology, art, health, transportation. The Board sold during the year 15,697 prints of filmstrips to schools and educational organizations. In addition, 2,613 strips were distributed on loan.



Original color art was used in filmstrips on Canadian history. Above is scene from "The Story of New France"

Still Photographs . . .

The National Film Board maintains a library of some 100,000 still photographs of Canadian interest. These are distributed in Canada by the Board and in other countries through the Department of External Affairs. Photos of archival and historical interest are turned over to the National Archives.

The Board provides photographic coverage of important events such as the Opening of Parliament, state visits, etc. It releases photo stories in English and French for newspaper publication and supplies a mat service of Canadian photos and text to newspapers.

The Still Photography Division produced 35 short films made up of still photos, as "fillers" for television distribution.

Photographic displays on Canadian subjects were set up in 20 airports in Canada. New displays were installed each month and about 1,500 photos were shown.

A number of Government departments make extensive use of Still Photography Division services. Photos in color and in black-and-white, made for the Canadian Government Travel Bureau, were used widely in the Bureau's extensive advertising and publicity campaigns, especially in the United States. The Division co-operates with the Canadian Government Exhibition Commission to supply color transparencies which are a distinctive feature of many Government exhibits displayed abroad at fairs, expositions, etc.

The Stills laboratory processed a total of 105,152 prints, an increase of 11,497 over the previous year. Color processing (sheets, rolls and dye transfers) totalled 1,087; slides and negatives developed came to 4,745.

1. The first part of the report is a general statement of the purpose of the study, which is to determine the effect of the use of the word "and" on the comprehension of a sentence.

2. The second part of the report is a description of the method used in the study, which is a controlled experiment.

3. The third part of the report is a description of the results of the study, which show that the use of the word "and" has a significant effect on the comprehension of a sentence.

4. The fourth part of the report is a discussion of the results of the study, which suggests that the use of the word "and" may be a useful tool for improving the comprehension of a sentence.

5. The fifth part of the report is a conclusion, which states that the use of the word "and" has a significant effect on the comprehension of a sentence.

21

The Montreal Move . . .

Preparations for the move to Montreal, scheduled for the end of the 1955-56 fiscal year, engaged the attention of all Branches. Staff and equipment requirements were evaluated in terms of the new accommodation and, particularly in the production and technical divisions, a considerable amount of design and construction was undertaken. In the Engineering department new laboratory equipment was being tested. The Sound department was planning and testing new equipment. The Personnel division set up a special service to provide information about accommodation, housing, taxes and kindred details in the Montreal area.

The New Building

At the beginning of the fiscal year, construction work was begun on the National Film Board production and distribution center located in Ville St. Laurent on the outskirts of Montreal. By the end of the year, exterior construction work had been completed and preparations were going ahead for the laying of the cornerstone.

The building is fire-proof, the main framework being of steel and reinforced concrete, the exterior of buff brick. Executive, administration and distribution offices, a board room, and an auditorium seating 275 are in the central part of the building which also contains the personnel division, the clinic and the cafeteria.

Production and technical facilities are located in two wings joined by production offices and cutting rooms. The studio wing contains a shooting stage 120 by 70 feet with a clear height of 35 feet; adjacent to the stage are scenery shops, dressing rooms and wardrobe sections. There is also a music scoring and effects stage, 70 by 50 feet, which can be used as a small studio, and a

re-recording theater where final sound tracks are mixed for all films.

In the western wing are the main stores, the science film unit, the technical research section, and the service shops, all on the first floor. On the second floor are the motion picture and stills laboratories, film libraries and storage vaults, and the machine shop. There is also a nitrate film storage vault separated from the main building.

Electric power is supplied on a double feeder system for instantaneous changeover in the event of power failure. Fire protection includes (in all hazardous areas) a sprinkler system supplied with a reserve water tank of 260,000 gallons.



View of new NFB building under construction

Administration . . .

The Administration Branch is responsible for financial control, which includes the co-ordination of branch budgets, accounting records, and credit and collections. It is also entrusted with personnel, purchasing, customs, management of stores, foreign and domestic shipping, and liaison with Government departments on the production of films, filmstrips and still photos and the procurement of photographic and cinematographic equipment and supplies.

The increased activity in the Board's production and distribution programs has resulted in greater demands on the services of the Administration Branch, but it has been possible to undertake this additional work without an increase in staff. For example, the Purchasing division processed orders amounting to \$1,511,882, a record figure in post-war years, as was the number of print shipments handled by the shipping section. The Liaison division handled sales to Government departments amounting to \$821,122, of which \$496,497 was for the production of films, also a record in post-war years. The Accounting division continued the cost studies which were introduced in recent years, and the charges for technical services and other operating costs were constantly under review in order to maintain the lowest possible rates.

Personnel

Total regular staff of the Board at March 31, 1955, was 567 as compared with 548 the previous year. Of the net increase of 19, twelve were accounted for by the Technical Operations Branch which was under heavy pressure as a consequence of the television program on the one hand, and the technical demands of the move to Montreal on the other. Applications received for employment numbered 1,858 as compared with

1,358 the previous year, but the number of appointments made still remained just under 100 during the year (98 in 1954-55 as compared with 99 in 1953-54). The turnover rate remained almost constant, 14.1 percent as against 14.8 percent the previous year.

During the year, a Montreal move information service was established to offer advice and information to staff members in connection with their relocation in Montreal. Monthly bulletins containing information on housing, removal provisions, Quebec civil law, living costs, etc. were issued.

Seven scholars from Burma (2), Denmark, Israel, Indonesia (2) and Chile received training at the Board under international technical assistance programs.



Burmese student training on location

AWARDS FOR 1954-55

Film Awards

BEGONE DULL CARE

First Award, Experimental Section, Durban International Film Festival, Durban, South Africa.

BRITISH EMPIRE AND COMMONWEALTH GAMES*

Grand Silver Medal of Italian Olympic Games Committee, Cortina Sportfilm Festival, Cortina, Italy.

BUSH DOCTOR*

Special Mention, 7th Canadian Film Awards.

CARIBOU HUNTERS

Bronze Medal, International Exhibition of Hunting and Fishing Films, Dusseldorf, Germany.

CORRAL

*First Award, Documentary Category, International Film Festival, Venice, Italy. Second Award, Documentary Section, Durban International Film Festival, Durban, South Africa. Diploma of Merit, 8th International Film Festival, Edinburgh, Scotland. Special Mention, Theatrical Shorts Category, 7th Canadian Film Awards.

EACH MAN'S SON

Third Award, General Non-Theatrical Class, International Documentary Film Festival, Yorkton, Saskatchewan.

EMBRYONIC DEVELOPMENT

No. 1: THE CHICK

Recognition of Merit, Science Category, Golden Reel Film Festival, Film Council of America.

EVERYBODY'S HANDICAPPED

Recognition of Merit, Sales Promotion Category, Golden Reel Film Festival, Film Council of America.

FAMILY TREE*

Special Mention, Cultural Film Category, Sodre Film Festival, Montevideo, Uruguay.

FIGHTING FOREST FIRES WITH HAND TOOLS

Recognition of Merit, Training Film Category, Golden Reel Film Festival, Film Council of America.

THE GRIEVANCE

Honorable Mention, Robert J. Flaherty Film Awards, Institute of Film Techniques, New York. Special Mention, Non-Theatrical Shorts Category, 7th Canadian Film Awards.

HERRING HUNT

Second Award, Agriculture and Industry Category, International Documentary Film Festival, Yorkton, Saskatchewan.

HIGH TIDE IN NEWFOUNDLAND

Honorable Mention, Theatrical Shorts Category, 7th Canadian Film Awards.

THE HOMELESS ONES

Honorable Mention, Non-Theatrical Government Sponsored Category, 7th Canadian Film Awards.

LAND OF THE LONG DAY

First Award, Documentary Section, Durban International Film Festival, Durban, South Africa. Golden Reel Award, Geography and Travel Category, Golden Reel Film Festival, Film Council of America.

THE MAJORITY VOTE

Recognition of Merit, Sociological and Political Category, Golden Reel Film Festival, Film Council of America.

**Award made to French version.*

NEIGHBOURS

Grand Trophy, Salerno Film Festival, Salerno, Italy.
Third Award, Sociological Category, International
Documentary Film Festival, Yorkton, Saskatchewan.

NEW HOMES FOR BEAVERS

Bronze Medal, International Exhibition of Hunting and
Fishing Films, Dusseldorf, Germany.

ONE LITTLE INDIAN

Honorable Mention, Non-Theatrical Shorts Category,
7th Canadian Film Awards.

ONE MAN'S OPINION

Recognition of Merit, Religion and Ethics Category,
Golden Reel Film Festival, Film Council of America.

PAUL TOMKOWICZ

STREET RAILWAY SWITCHMAN

Diploma of Merit, 8th International Film Festival,
Edinburgh, Scotland.

RETURN OF THE BUFFALO

Gold Medal, International Exhibition of Hunting and
Fishing Films, Dusseldorf, Germany.

RICHES OF THE EARTH*

First Award, Non-Theatrical Shorts Category, 7th
Canadian Film Awards. Honorable Mention, Scientific
Class, International Film Festival, Venice, Italy (under
title **A Thousand Million Years**).

THE ROMANCE OF TRANSPORTATION IN CANADA

First Award, Animated Section, Durban International
Film Festival, Durban, South Africa.

THE SETTLER

Recognition of Merit, Religion and Ethics Category,
Golden Reel Film Festival, Film Council of America.

SHADOW ON THE PRAIRIE

Third Award, Creative Arts Category, International
Documentary Film Festival, Yorkton, Saskatchewan.

**Award made to French version.*



Scene from "One Little Indian", award-winning children's
safety film

SHYNESS

One of ten best educational films of 1954, Scholastic Teacher Magazine, New York. Second Award, Adult Education Section, 4th Annual Film Festival, Boston.

STRANGE DOINGS IN BEAVERLAND

Silver Medal, International Exhibition of Hunting and Fishing Films, Dusseldorf, Germany.

THE STRATFORD ADVENTURE

Film of the Year and First Award, Theatrical Features Category, 7th Canadian Film Awards. Nominated for final balloting, Academy of Motion Picture Arts and Sciences, Hollywood. Diploma of Merit, 8th International Film Festival, Edinburgh, Scotland.

TI-JEAN GOES LUMBERING

Honorable Mention, General Non-Theatrical Class, International Documentary Film Festival, Yorkton, Saskatchewan.

THE WORLD AT YOUR FEET

"Superior in its class", 23rd Annual Convention of the Biological Photographic Association of America. Honorable Mention, Natural History Category, International Documentary Film Festival, Yorkton, Saskatchewan.

Filmstrip Awards

"FLASHY" THE FIRE BUG

Award of Merit, National Committee on Films for Safety, National Safety Council, Chicago.

Still Photograph Awards

"Groin Ribs"

First (W. H. Booth Company) Award, 7th National Print Show, Commercial and Press Photographers Association of Canada.

"Free Loader"

Award of Merit, Pets and Animals Section, 7th National Print Show, Commercial and Press Photographers Association of Canada.

"Mr. Kaplan"

Award of Merit, News Feature Section, 7th National Print Show, Commercial and Press Photographers Association of Canada.

"Kemano Underground"

Award of Merit, Industrial Section, 7th National Print Show, Commercial and Press Photographers Association of Canada.



"Bush Doctor"

Financial Summary

In addition to the accounts maintained by the Comptroller of the Treasury with respect to cash transactions, the Board (in accordance with the requirement of section 17 of the National Film Act 1950) maintains a system of accounts on an accrual basis from which the financial statements of the Board are prepared.

Section 18 of the Act provides for the establishment of the National Film Board Operating Account in the Consolidated Revenue Fund, and directs that the Operating Account be credited with (a) amounts transferred from appropriations made by Parliament for the operations of the Board in respect of expenditures incurred in such operations, but not including amounts spent for the acquisition of capital equipment, (b) amounts transferred from appropriations for expenditures by other departments for film activities, in respect of work undertaken for those departments, and (c) all other monies received in respect of the operations of the Board. Cheques issued by the Comptroller of the Treasury in liquidation of liabilities arising out of the expenditures incurred by the Board are charged to the Account. Following the close of each fiscal year, an amount equivalent to the excess of income over expense, reflected by the Board's accounts, is charged to the Operating Account by the Comptroller of the Treasury and transferred to the credit of revenue.

Expenditures incurred by the Board for administration, production and distribution of films and other visual materials in connection with its main program totalled \$3,381,447 during the year ended March 31, 1955. These expenditures were financed to the extent of \$3,211,060 from Vote 245, Main Estimates, 1954-55, and to the extent of \$170,387 from additional income consisting of rentals and royalties and other miscellaneous items, which amounted to \$201,543 in the year. The unspent balance of this additional income, therefore, amounted to \$31,156. There was a further \$36,448 excess of income over expense on miscellaneous sales which included a loss of \$184 on work undertaken for Government departments. The excess of income over expense was therefore \$31,156 plus \$36,448, a total of \$67,604 which was transferred to the credit of the Receiver General as revenue. Expenditure for equipment through direct charges to Vote 246 totalled \$219,529, of which \$69,488 was for the construction or acquisition of equipment for the new building in Montreal.

The Balance Sheet as at March 31, 1955, certified by the Auditor General together with the related Statement of Income and Expense for the year and a supporting schedule for the Balance Sheet equipment item appear in this report. Following these statements there are presented certain explanatory annexes taken from the accounts maintained by the Board.

NATIONAL FILM BOARD

(ESTABLISHED BY THE NATIONAL FILM ACT)

Balance Sheet as at March 31, 1955

Assets

Cash.....		\$11,753	
Accounts Receivable:			
Departments of the Government of Canada.....	\$303,049		
Other (less provision for doubtful accounts, \$7,397).....	45,670	348,719	
Receivable under Parliamentary Appropriations.....		310,641	
Employees' Travel Advances.....		18,654	
Inventories, at cost:			
Materials and supplies.....	185,758		
Work in progress.....	7,230		
Finished products held for sale.....	66,899	259,887	
Prepaid Expenses.....		6,564	
Equipment, at cost (schedule "A"), per contra.....		1,434,775	
		<u>2,390,993</u>	

Liabilities

Accounts Payable and Accrued Liabilities.....		\$292,415	
Advances by Customers.....		27,896	
Security Deposits by Film Production Contractors....		5,038	
Receiver General of Canada—Excess of Income over Expense for the year ended March 31, 1955, per Statement of Income and Expense.....		67,604	
Proprietary Equity:			
National Film Board Operating Account established by section 18 of the National Film Act.....		\$563,265	
Equity represented by equipment transferred to the Board at its inception, or purchased out of funds provided through Parliamentary appropriations, less disposals, per contra.....		1,434,775	1,998,040
		<u>2,390,993</u>	<u>2,390,993</u>

Note:

The above statement is based on the actual state of the accounts as at March 31, 1955. For the sake of comparison with the Balance Sheet of the preceding year, it is noted that in that year amounts collected up to May 20th and payments made up to April 30th were recorded as of March 31st, and the amounts receivable under Parliamentary appropriations were treated as if received by the Balance Sheet date.

The accounts of the National Film Board for the year ended March 31, 1955 having been examined, I certify that, in my opinion, the above Balance Sheet gives a true and fair view of the state of the Board's affairs as at March 31, 1955, and the related Statement of Income and Expense gives a true and fair view of the income and expense for the year, according to the best of my information and the explanations given to me and as shown by the books of the Board.

Certified correct: E. S. CORISTINE
Director of Administration

Approved: A. W. TRUEMAN
Government Film Commissioner

WATSON SELLAR
Auditor General of Canada

NATIONAL FILM BOARD

Statement of Income and Expense for the year ended March 31, 1955

Main Program

Income—		
From Parliamentary appropriation.....	\$3,211,060	
Rentals and royalties.....	196,195	
Miscellaneous.....	5,348	
		<u>\$3,412,603</u>
Expense—		
Administration and general services.....	477,068	
Production of films and other visual materials:		
Films.....	\$1,395,393	
Filmstrips.....	35,166	
Still Photos.....	71,465	
		<u>1,502,024</u>
Distribution of films.....	1,402,355	
		<u>3,381,447</u>
Excess of Income over Expense.....		<u>31,156</u>

Work Sponsored by Government Departments, and Miscellaneous Sales

Income—		
Production of films, and sales of prints, filmstrips and still photos, etc. (including \$821,122 produced for and sold to Government Departments, at cost).....		1,016,502
Expense—		
Costs of production and of sales.....		<u>980,054</u>
Excess of Income over Expense.....		<u>36,448</u>

Acquisition of Equipment

Income—		
From Parliamentary appropriation.....	219,529	
Expense—		
Construction or acquisition of equipment for New Building.....	69,488	
Acquisition of other equipment.....	150,041	
		<u>219,529</u>
		<u>ϕ</u>
Excess of Income over Expense (all activities), transferable to the Receiver General of Canada.....		<u>67,604</u>

Note: The above figures do not include charges for: (a) premises, office furniture and equipment and maintenance services provided by the Department of Public Works, (b) certain accounting services provided by the Office of the Comptroller of the Treasury, and (c) telephone services provided by the Department of Finance.

NATIONAL FILM BOARD

Equipment, at cost, as at March 31, 1955

(Schedule "A")

Photographic equipment.....	\$ 366,353
Projection equipment.....	263,935
Laboratory equipment.....	229,604
Sound equipment.....	185,748
Machine shop equipment.....	57,939
Power generating equipment.....	45,606
Research and testing apparatus.....	37,686
Editing equipment.....	76,686
Office furniture and equipment*.....	102,164
Automobiles and trucks.....	36,869
Miscellaneous.....	32,185
	<hr/>
	1,434,775
	<hr/>

*Exclusive of office furniture and equipment provided, free of charge, by the Department of Public Works.

On the opposite page appear four supplementary statements (annexes), taken from the Board's records, which give details of income from rentals and royalties, and of expenses incurred in the three functions of the Board's main program.



ANNEXES

RENTALS AND ROYALTIES (1954-1955 Income)

	Total	Non-Theatrical	Theatrical	Television
Canada	\$127,783	—	\$10,594	\$117,189
U.S.A.	51,947	\$35,254	12,148	4,545
U.K.	5,459	1,295	3,609	555
Other Foreign	11,006	1,849	8,583	574
	<hr/> 196,195	<hr/> 38,398	<hr/> 34,934	<hr/> 122,863

ADMINISTRATION AND GENERAL SERVICES (1954-1955 Expense)

Executive.....	\$ 45,780
Administration.....	216,836
General Services.....	210,056
Research.....	4,396
	<hr/> 477,068

PRODUCTION OF FILMS AND OTHER VISUAL MATERIALS (1954-1955 Expense)

Films for Theatrical distribution—	
English.....	\$203,412
French.....	92,225
International Newsreels.....	56,382
General Program.....	622,049
Adaptations and Revisions of existing films into other languages and lengths for further distribution.....	30,987
Films for television.....	390,338
Filmstrip production.....	35,166
Photo services.....	71,465
	<hr/> 1,502,024

DISTRIBUTION OF FILMS (1954-1955 Expense)

Administration.....	\$ 143,958
Canadian Non-Theatrical.....	798,731
Commercial.....	53,369
International.....	295,207
Catalogues and other Informational materials	111,090
	<hr/> 1,402,355

EDMOND CLOUTIER, C.M.G., O.A., D.S.P.
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY
OTTAWA, 1956

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ANNUAL REPORT 1955-56

BRARY

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NATIONAL FILM BOARD OF CANADA



**The Honourable J. W. Pickersgill,
Minister of Citizenship and Immigration.**

Sir:

I have the honour to present to you this Seventeenth Annual Report of the work of the National Film Board of Canada for the period from April 1, 1955 to March 31, 1956.

Your obedient servant,

A handwritten signature in dark ink, appearing to read 'Allan Meeman'. The signature is stylized, with a large, looped 'A' and a long, sweeping horizontal stroke at the end.

Government Film Commissioner and
Chairman, National Film Board



A. W. TRUEMAN



CHARLES STEIN



JULES LÉGER



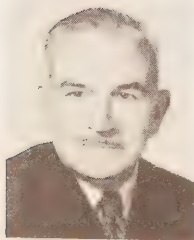
M. W. SHARP



Mrs. A. F. BROWN



CHARLES S. BAND



LÉON LORTIE



H. L. ROPER



BRUCE HUTCHISON

THE NATIONAL FILM BOARD

The National Film Board of Canada is established by Act of Parliament "to initiate and promote the production and distribution of films in the national interest". To this end, the Board produces and distributes films, filmstrips and still photos. The Board operates under the direction and control of the Minister and is governed by a nine-member Board of Governors, of which the Government Film Commissioner is Chairman.

The Board is divided into four Branches: Production, Distribution, Technical Operations and Administration. Each Branch is headed by a Director who reports to the Commissioner.

The Board of Governors

The members of the Board of Governors at March 31, 1956 were: **Mr. A. W. Trueman**, Government Film Commissioner and Chairman of the Board; **Mr. Charles Stein, Q.C.**, Under-Secretary of State, Ottawa; **Mr. Jules Léger**, Under-Secretary of State for External Affairs, Ottawa; **Mr. M. W. Sharp**, Associate Deputy Minister of Trade and Commerce, Ottawa; **Mrs. A. F. Brown**, 223 Munroe Avenue, Winnipeg; **Mr. Charles S. Band**, 2 McKenzie Avenue, Toronto; **Dr. Léon Lortie**, University of Montreal, Montreal; **Mr. Harry L. Roper**, 32 Inglis Street, Halifax; **Mr. Bruce Hutchison**, Editor, Victoria Daily Times, Victoria.

THE MONTREAL MOVE

NOTE: The present report is for the fiscal year ending March 31, 1956, but the following section deals with the move as a whole, although it was in fact not completed until mid-June 1956.

During the 1955-56 fiscal year, preparations were completed for the shifting of the Board's operations from Ottawa to Saint-Laurent, Montreal, a distance of approximately 120 miles. Merely preparing the schedules for the transfer of staff and equipment drew heavily upon the resources of both the Administration and Technical Operations Branches. The Production and Distribution Branches were concerned, too, inasmuch as day-to-day operations had to go on during both the preparatory period and the move itself.

Over 400 employees moved to Montreal with their dependents and personal belongings during a period of a few weeks. This move schedule was worked out very carefully in order to keep any disruption of operations to a minimum and to make the most effective use of the vans and staff of the moving companies. A minimum of working time was lost owing to the move: one to two days per staff member and in some cases none at all. The smoothness of the move on the staff side can be attributed in considerable measure to the special personnel (research and counselling) services set up in 1954 to assist staff members with the various aspects of their personal moves, e.g. real estate purchase, financing, rentals, etc., and the provision of weekend trips to Montreal, prior to the move, to search for and make arrangements for living accommodation.

This service continued throughout the move and through the settling-in period as well.

For a number of months prior to the completion of the move the staffs of building and personnel services were split in an effort to provide essential services to the advance guard in Montreal while maintaining full service in Ottawa until the majority of staff was transferred. Organization of new building services in Montreal was also carried out during this period. The Canadian National Institute for the Blind, operators of the staff cafeteria, cooperated to the fullest extent in setting up the catering arrangement. The excellent cooperation of the Department of Public Works in providing special items of furniture and fixtures to meet the moving schedule also aided immeasurably.

The events leading up to the actual move had covered a period of several years, beginning with the requirements which the Board had presented, through the Department of Public Works, to the architects: to provide housing and technical facilities for a Government agency whose mission was to render a complete motion picture service from the original concept of the film through script, music, animation, editing, photography, sound, laboratory reproductions (both black-and-white and color), and film distribution throughout the world. Further, in view of the impact of television and the rapidly changing techniques of theater exhibition and film production, the facilities had to be flexible. The directive of the National Film Act, 1950, to the effect that the Board is "to engage in research in film

activity” had also to be kept in mind. This was a unique and challenging assignment.

The move involved the transfer of more than 3,000,000 lbs of equipment and materials in 87 van loads. Crating the equipment required more than 92,000 linear feet of lumber, 2,150 cardboard cartons and 200 typewriter cases.

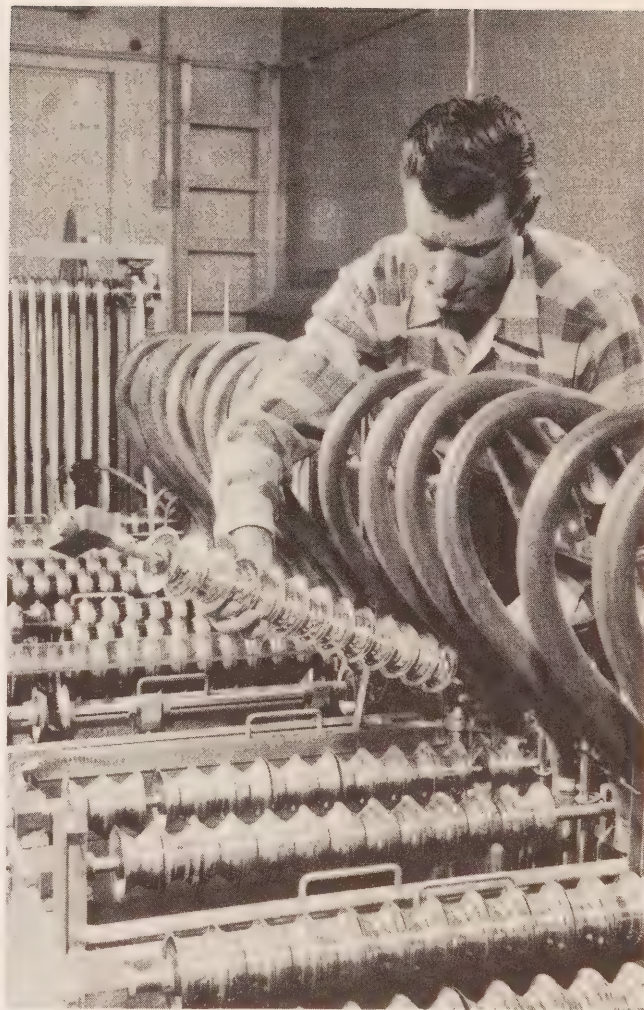
New quarters, to house the Board’s equipment and staff once the move was over, were specially designed to meet the necessities of film-making under modern conditions, including color, wide screen techniques and television requirements. Every measure was taken to ensure that the installations in the new building were adequate for the program of the Board and technically up-to-date in all possible respects.

The outstanding features of the new quarters include:

In the sound laboratory: three recording studios and three preview theaters which could be used for dubbing, music recording and transfer of sound tracks.

In the motion picture laboratory: for black-and-white developing, two new spray-type high-speed machines; for 16mm color developing, the first all-Canadian-designed and Canadian-made color machine; a control system for the circulation of solutions, one of the most sensitive and accurate in operation anywhere, to maintain the temperature of various fluids in the developing process to within one-tenth of one degree Fahrenheit; a piping system employing over 900 valves.

Problems posed by the design and development of the 16mm color processing machine were typical of many which confronted the Technical Operations Branch. In order to use Canadian labor and materials to the maximum extent, it was decided that the Board



Adjusting bank of rollers on the color developing machine

would prepare its own design and specifications. Tenders were called and the contract was awarded to a Canadian firm. No less important than the design of the machine was the detailing and assembly of the chemical circulation system which included heat exchangers, pumps and filters to meet the various corrosion problems involved in handling some fourteen different chemical solutions, as well as instrument controls, air line supplies, tempered water and chemical mixing layout. All the problems of setting up this one delicate and essential item of equipment were being met at the end of the fiscal year.

At the same time, the building was being readied for occupancy and, by March 31st, the first phases of the move were already underway.

The building site was chosen after twenty-one sites had been carefully investigated, not only with regard to transportation, proximity to residential areas, utilities, soil conditions and other pertinent factors, but also with special consideration of such relevant conditions as ground vibration, noise levels and atmospheric contamination. Sound and vibration tests were carried out with jet aircraft overhead, heavy trucks on the highway and diesel trains on the neighboring railway — all conditions common to metropolitan areas.

The architectural plan of the building was dictated by the relationship of various departments one to another, to the public and to outside agencies, and was arrived at through a study of the operations and facilities of the Board.

The basic design places administrative, distribution, and some production functions of the Board in Building "A", in the center of the project, with further production facilities on one side in Building "C", and laboratories on the other in Building "B". The total working area of the buildings is 204,016 square feet.



Constant camera tests are vital

Building "A" is a two-story office building built around a landscaped court. The front section, facing Côte de Liesse Road, houses the Film Commissioner and his staff and the greater part of the Distribution and Administration Branches. There is a cafeteria and a health clinic. The rest of Building "A" houses creative and film production operations.

Building "B" contains processing, developing and printing facilities for both black-and-white and color films, film storage vaults, screening rooms, stills laboratories, scientific film production facilities, engineering shops and stores. The engineering requirements of Building "B" were most stringent. All areas where film is handled require constant temperature and humidity conditions (air-conditioning). These considerations demanded specially constructed walls, very efficient insulation and a complete vapor barrier. Special construction problems were involved in the Science Film unit, where it was necessary to have vibrationless floors in order to permit time-lapse photography and cine-photomicrography at high magnification.

The still photography laboratory is also located in Building "B". An important addition to its facilities is a new-type photo enlarger to make photo murals for use as backings for sets on the shooting stage.

A complete mechanical shop has been provided for maintenance purposes in the Engineering Division. During the fiscal year this Division, as well as designing new equipment, overhauled much of the technical equipment destined for Montreal.

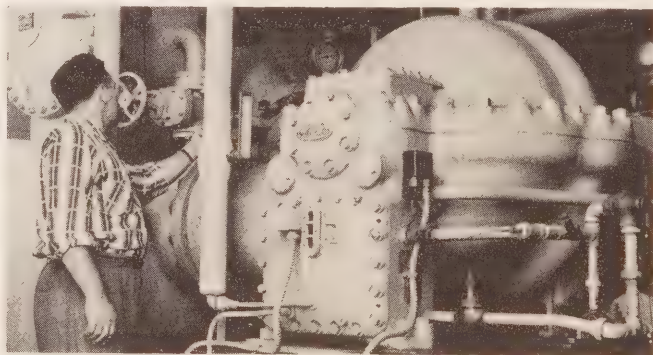
Building "C" contains the main shooting stage, wardrobe and dressing rooms, shooting and scoring stage, re-recording theater, animation and filmstrip studios, camera department and scenery workshops. The main recording theater is equipped to handle up to 18

sound tracks simultaneously. A common master-control area supplies sound to theaters through a flexible motor-control system.

The main shooting stage is 70 feet by 120 feet, with a clear height of 35 feet. A number of sets may be placed on the floor at one time, and a maze of overhead galleries and catwalks provides flexibility in lighting.

Adjacent to Buildings "A" and "C" is an auditorium seating 290 persons. It will also be used to supplement studio facilities and for sound dubbing. The main shooting stage, the shooting and scoring studio and the re-recording studio, where sound recording is a most important consideration, are constructed with separated double walls, floating floors and isolated ceilings, so that outside noise — even from low flying aircraft — will not interfere with production operations.

Sprinkler fire protection is provided in all hazardous areas. Provision has been made for supplementary high-pressure water supply in the event of failure of the city water or electrical supply.



Centrifugal air conditioning compressor

PRODUCTION

The National Film Board's production consists of films, filmstrips and still photographs. Its product is based almost entirely on material which may be properly called Canadiana; that is to say, its films and visual material are of the documentary type, dealing with various aspects of the life of this country. Its annual program, consisting last year of 308 films (equivalent to 515 ten-minute reels), reflects the Board's attempt to achieve not only variety but balance of subject matter. Among the general categories which find a place in the program are the following: the people, the institutions, the social and economic problems, the industries, the natural resources, the arts and sciences, research, the amusements, and the interests and activities of Canada abroad.

In all the major geographical areas of the country, crews were on location during 1955-56, from the Atlantic Provinces to British Columbia, from the American border to the Arctic. In order to reflect Canadian interest and activity abroad, a film was made in Indochina on Canada's participation in the International Truce Commission. At the same time, other units, less spectacularly placed, undertook the equally important task of recording Canadian accomplishment at home. The range of subjects treated was as broad as Canada itself. Film Board cameras were set up in a Quebec lumber camp, on a Saskatchewan farm, in an Ontario industrial city, on a rolling British Columbia sheep pasture, in a great hospital, in a laboratory, and in many other places where some part of the Canadian story could be found.

FILM PRODUCTION SUMMARY (1955-56)

	Originals	TV Originals	Language Versions	Revisions	TV Revisions	Total
Films	62†	39‡	52	12	40*	205
News Stories.....	40	—	—	—	—	40
Newsclips	11	—	—	1	—	12
TV Stories**	—	12	—	—	—	12
Total NFB	113	51	52	13	40	269
Contract Films	4	—	34	—	—	38
Contract Newsclips.....	1	—	—	—	—	1
	118	51	86	13	40	308

† Includes 8 French originals.

‡ Includes 14 French TV originals.

* Includes 13 French TV revisions.

** Twelve short films for television distribution, specially produced for the Department of Agriculture.

The Board's work is designed to increase the general public's understanding and appreciation of matters of national concern. Canada is so vast and so varied that the visual medium clearly affords Canadians one of the best possible — perhaps the best possible — means of obtaining an understanding of their country, its peoples, its problems and its triumphs. To that end, the Board reports as widely and effectively as it can on the Canadian scene. It tries to give as many Canadians as possible the opportunity to stand apart from themselves, so to speak, for a good look at themselves and their fellow mortals, and at the world in which they live. It tries to help them to identify themselves with the fortunes of this great country and thus contribute to its unity and stability. It is for these purposes that the National Film Board has, since 1939, been producing its films.

In numerical terms, the Board's production activity during the fiscal year resulted in a total of 308 completions (films, newsclips, news stories and TV films). The total number of films was 205, compared to the previous year's 235. Thirty-nine half-hour original films were produced for television, compared to 65 the previous year. It should be noted that the majority of the previous year's TV productions was made up of 15-minute releases, while all 39 of the 1955-56 TV films were half-hour shows. Forty films were revised for television use this fiscal year, compared to 52 the year before. Original films outside the television program came to 62 this year, compared to 57 the previous year, while there were 64 versions and revisions (non-TV), compared to 61. Thirty-eight films were done on contract outside the Board, compared to 15 the year before.

The Board produces films from its own budget, as well as others sponsored by Government departments. In 1955-56, NFB-financed production totalled

163 films. Government departments sponsored 42 films, as follows:

Agriculture	6
Citizenship and Immigration	8
Fisheries	1
Labour	1
National Defence	19
National Health and Welfare.....	6
Northern Affairs and National Resources.....	1
	<hr/>
	42



Three-man film crew — cameraman, director and sound man

Television

Television production has become an increasingly important part of the Board's program. During 1955-56, the Board produced 79 films for television, of which 39 were original productions. The year saw the conclusion of the **Window on Canada** and **Regards sur le Canada** series, and the beginning of two new series: **Perspective** in English and **Passe-Partout** in French, each composed of 26 half-hour releases. **Perspective** replaced the earlier **On the Spot** series, and **Passe-Partout** the **Sur le vif** series. During the year, work was commenced on a Commonwealth series for release in the 1956-57 season.

Theatrical

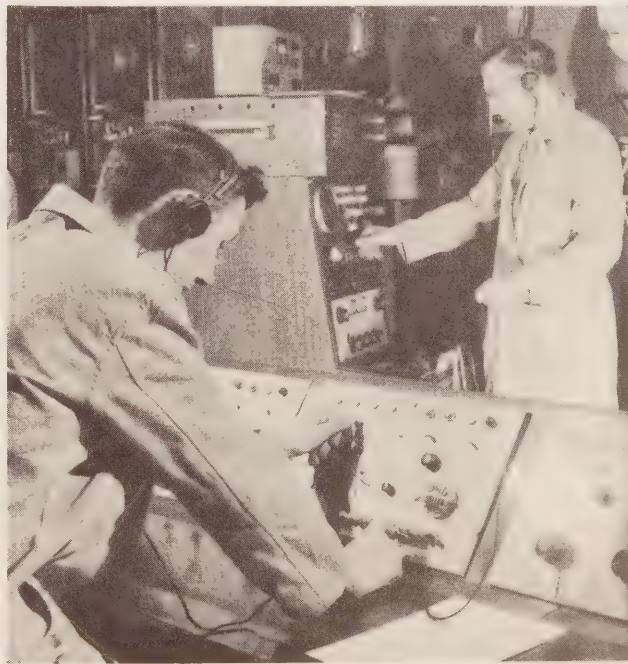
The Board's theatrical production program during the year consisted of the **Canada Carries On** series (2 originals, 7 revisions), its companion **En avant Canada** series (2 originals, 9 revisions); and the **Eye Witness** series (11 films) and the corresponding **Coup d'œil** series (8 films). The year's total was 39 theatrical films, compared to 46 the previous year.

Non-Theatrical

That portion of the Board's film production program, exclusive of films for television and films for theaters, comprises the non-theatrical program and consists of films varying in length from 10 to 50 minutes. Only a few of the latter, one or two per year, are normally produced. Included in the non-theatrical program are the films produced for various Federal Government departments. Designed to provide a basis for discussion among community groups as well as to inform and entertain, these films deal with a wide variety of Canadian subjects. In their production an

attempt is made to appeal both to the broad general audience and to specialized audiences such as children, adult study groups, labor groups, service clubs, church groups, etc. While produced primarily for non-theatrical use in Canada and abroad, many of these films are seen by television audiences.

During 1955-56 a total of 125 films were produced in the non-theatrical program, including films sponsored by Government departments and all language versions and revisions.



Sensitive sound recording and reproducing equipment must be checked and adjusted every day

Foreign Language Versions

While most of the Board's films are produced in both English and French, a number are also made in foreign language versions. These latter are films for which the commentary or dialogue has been translated from the original into other languages, among which are Spanish, Dutch, German, Portuguese, Danish, Norwegian, Swedish, Italian, Greek, Hindi, Urdu, Arabic and Bengali. During 1955-56, 39 foreign language versions were produced, 26 of them on contract outside the Board.

Newsreels

An important production item is the news stories which the Board shoots and makes available to newsreel distributors in the United States and abroad. The purpose of the Board's newsreel coverage is to provide a record of newsworthy Canadian developments. Generally, the Board covers only such developments as are not of sufficiently urgent nature to attract commercial companies but which nevertheless are worthy of being recorded as part of Canadian life. Thirty of these news stories found a place in newsreels and on television during the year, for a total of 1,123 releases (of which 111 were on television).

Filmstrips

During 1955-56 the Filmstrip Unit produced 53 strips on many aspects of Canadian life: history, agriculture, literature, art, wildlife, health, safety, and so on. Filmstrip art demands a peculiar quality of luminance and clarity, both in expression and in ideas, in order to attain its full effect. During the year an exhibition of the Board's filmstrip art, held in Ottawa,

attracted favorable comment and requests for exhibition in other Canadian cities. Most of the Unit's work is sponsored by Government departments; of the 53 filmstrips released during the year, 44 were sponsored.

Still Photographs

The Board has a still photo library of some 100,000 indexed prints on Canadian subjects. It employs two full-time photographers and engages a number of freelance photographers across Canada for the supply of new material. The work includes: photo coverage of important official events for record purposes; photos of Government officials for official uses; photo stories on Canadian subjects for periodicals in this country and abroad; photo coverage of the Board's films for informational and promotional use.

During 1955-56, the Still Photography Division continued its series of weekly half-page mat releases to newspapers on Canadian topics. The number of newspapers using the releases has risen to well over 100. These releases are also distributed in other countries through the Department of External Affairs.

During the year, the Division:

Shot 48 photo stories.

Provided stills coverage for 12 films.

Released seven still photo stories to television stations.

Issued 52 weekly mat releases.

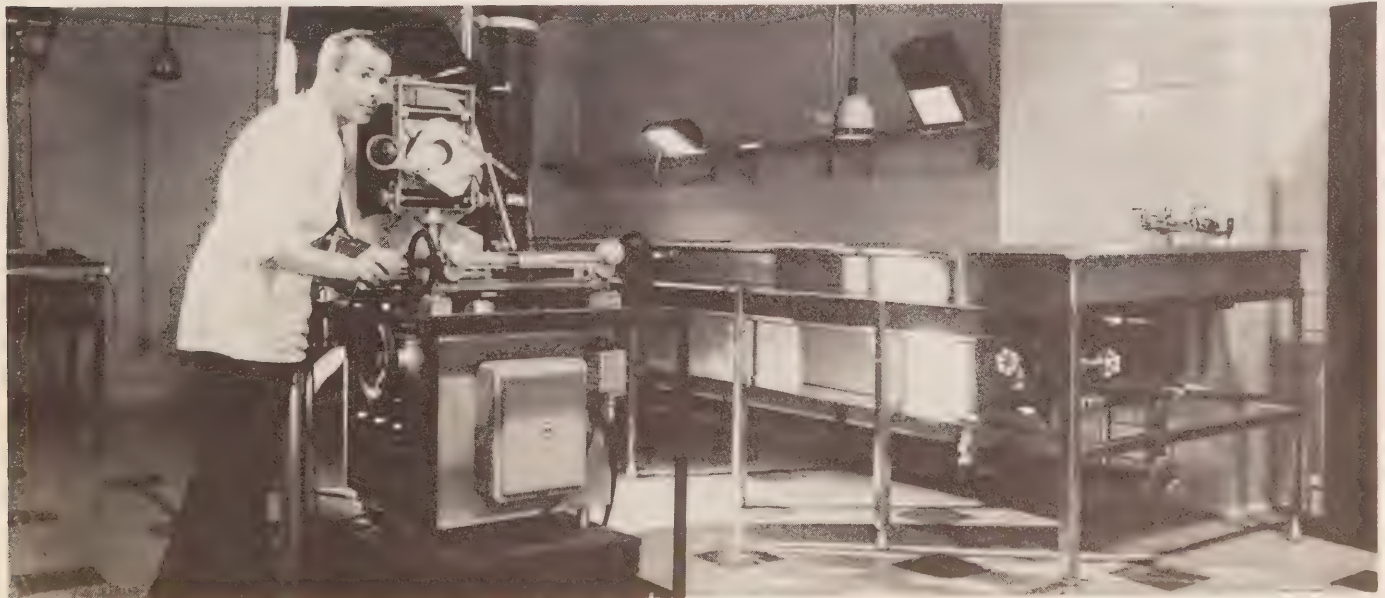
Provided mounted photos for nine displays.

Provided photo coverage on eight official occasions.

Provided 12 photo stories which were used in the U.S. press.

BREAKDOWN OF NFB FILM PRODUCTION **(1955-56)**

Original Films.....	62	English Originals (TV and non-TV).....	79
Original TV Films.....	39	French Originals (TV and non-TV).....	22
Versions and Revisions.....	64	English Versions and Revisions (TV and non-TV)	42
TV Versions and Revisions.....	40	French Versions and Revisions (TV and non-TV)	49
		Other languages	13
	<hr/>		<hr/>
	205		205



Aligning horizontal enlarger for photo mural print

TECHNICAL OPERATIONS

Although all branches of the Board were more or less concerned in the design and construction of the new building in Montreal, and certainly in the move, it nevertheless fell to the Technical Operations Branch to assume an active supervisory and co-ordinating function in the various phases of the combined operation. In spite, however, of the considerable commitment of time and energy to the new quarters, routine operations in the Technical Operations Branch continued at a slightly higher level than the previous year.

Among the outstanding developments was the design by the Technical Research Division of a light, mobile recording system known as the "Sprocketape", for the use of production crews on the road. The new system uses a plastic magnetic recording tape and is synchronized with the camera system. First models proved entirely satisfactory under difficult conditions of location shooting. Arrangements for commercial development will be made with Canadian Patents and Development Limited.

In the motion picture laboratories, film processed totalled 13,166,844 feet, including: 35mm black-and-white, 4,141,838 feet; 16mm black-and-white, 6,738,887 feet; 16mm color, 2,286,119 feet.

Film processed in outside laboratories came to 1,176,314 feet 16mm black-and-white and 622,139 feet 16mm color.

In the stills laboratory, total color processing (sheets, rolls and dye transfer prints) came to 563, compared to 1,087 the previous year. A total of 106,765 prints was made, as well as 531 passport prints; 7,932 slides and negatives were developed.

The Board's cameras exposed a total of 1,114,203 feet of film, including: 569,519 feet in 35mm original black-and-white negative; 54,525 feet in 35mm color; 50,575 feet in 16mm color; and 439,584 feet in 16mm black-and-white.

The sound department recorded 434,377 feet in 35mm and 385,916 feet in 16mm. There were 197 final mixes, totalling 422 reels; and 196 16mm re-recordings, totalling 420 reels.

The engineering department handled 1,738 assignments.

In the animation and titling department, total shooting came to 62,683 feet.

At year's end, staff of the Technical Operations Branch was 149, distributed through nine departments, an increase of two employees over the previous year.



Mixing room where chemical solutions are prepared and circulated to processing machines

DISTRIBUTION

The Board uses every recognized method of distribution to bring its films about Canada to audiences around the world. Theaters and television play an important part. In Canada, a system based on community film libraries brings films to some 12,000 groups organized in community and area film councils; and monthly film programs, released through self-operating circuits, reach some 6,000 showing points in both rural and urban areas. In other countries, films are made available on a wide scale through posts of the Departments of External Affairs and Trade and Commerce, and through many local distributing organizations. In the United States, by arrangement with the Canadian Government Travel Bureau and in cooperation with the Provincial Governments and transportation companies, Canadian travel films are distributed extensively through both non-theatrical and television channels.

Although it is impossible to obtain accurate figures indicating the worldwide audience reached by NFB films, it is conservatively estimated that a total audience in excess of 200,000,000 was obtained through the various channels of distribution. Of this total, television accounted for a sizeable proportion. The total audience figure does not take into account the vast audiences resulting from the thousands of prints which have been sold over the past ten years, nor does it include the extensive audiences viewing NFB newsreel items.

Canadian Non-Theatrical

At the end of the year there were close to 500 film councils in Canada. Each represents a number of

groups made up of people who come together for various purposes generally related to community improvement. These groups frequently make use of films which they obtain either through the film council to which they belong or from a film library. Public libraries in most large communities now have a film section from which films may be obtained on payment of nominal service charges. There are also film libraries in universities, in regional high schools, in large city school systems, and in provincial departments of education. The Board assists in organizing film circuits to distribute programs of films, the product not only of the NFB, but of other producers as well. Throughout its non-theatrical film distribution program the Board continued its efforts to encourage effective film utilization, promoting the use of films as a means of information and as a tool for group discussion.

Here are some statistics relating to the system of 16mm documentary film distribution in Canada, at March 31, 1956:

Film councils	496
Film libraries	142
Depots	297
Circuits	493
Points reached by circuits	5,995
Organizations belonging to film councils	11,791

It should be noted that the groups mentioned above have an investment of more than time and energy in the movement. There are, for example, nearly a thousand community-owned film projectors in Canada.

In spite of television, it is interesting to note that attendance, as indicated by reports, seems to be holding up well. The reported cumulative total attendance during 1955-56 in non-theatrical showings was 14,469,700, compared to 14,143,800 the previous year.

An analysis of the various means of attaining this audience shows that the most important single factor is the film library. Films from libraries across the country recorded a total attendance of 11,730,500. The Board's basic program reached an attendance reported at 1,633,600. Urban circuit programs reached a total of 107,900 reported attendance, and promotional screenings recorded a further 997,700. Following is a breakdown of the reported 16mm non-theatrical audience by groups:

School	7,374,900
Community	5,524,800
Industrial and Trade Union.....	287,100
Tourist	1,196,600
Miscellaneous	86,300

A few years ago the Board's representatives inaugurated screenings of travel films for visitors to Canada. The films are screened at vacation resorts and other similar locations. They give an idea of parts of Canada not yet visited and supplement films about Canada which visitors may have seen before leaving the United States. In this connection it is interesting to note that, in a survey during the year, 9.6 percent of tourists said they had been attracted to Canada by films and television.

Thirty-nine projectors and seventeen generators were on loan to the Department of Northern Affairs and National Resources and to the Department of



In addition to NFB productions, the preview library contains many films from abroad

Transport, for shipment to settlements in the far North. Blocks of films were being provided to 75 settlements, missions and stations. In all, more than 2,500 prints were supplied to isolated points extending to both Atlantic and Pacific coasts and beyond the Magnetic Pole.

Canadian Theatrical

The Board produces four series for showing in Canadian theaters: **Canada Carries On** and **En avant Canada**; and **Eye Witness** and **Coup d'œil**. All are 10-minute shorts, interpreting various aspects of the Canadian scene. The decline in theatrical bookings which set in during the previous fiscal year continued into 1955-56 (7,294 bookings as compared to 10,719 in 1954-55). The decline was being felt over a broad field in the theatrical trade and resulted from circumstances outside the Board's control, mainly, of course, the rise of television. However, the Board adjusted its distribution so that a product which had originally been designed for theaters gained compensating distribution through television.

THEATRICAL BOOKINGS IN CANADA

	Eng.	Fr.	Total
CANADA CARRIES ON			
(En avant Canada).....	4,296	306	4,602
EYE WITNESS (Coup d'œil)	2,210	333	2,543
Spot Bookings	112	37	149
	<hr/> 6,618	<hr/> 676	<hr/> 7,294



Sound mixing console through which voice, music and other sound effects are incorporated in a single sound track



Shooting on the sound stage. The cast consists of school children

Canadian Television

The use of television as a distribution medium for films is new and growing in Canada. During the fiscal year, films produced by the Board were seen on television, 3,211 times, compared to 2,614 times in 1954-55. They included series films made specially for television: **Window on Canada**, **On the Spot** and **Perspective**; **Regards sur le Canada**, **Sur le vif** and **Passe-Partout**. **Perspective**, a new series of films dramatizing Canadian situations, went into distribution in December 1955 and, by the end of March, there had been 407 telecasts of items in this series. Meanwhile, since **Window on Canada** had fulfilled its objective of bringing earlier NFB films to Canadian television audiences, the presentation of NFB films in this format was discontinued. Total telecasts for all television series films came to 1,125.

The balance of telecasts came from "spot" bookings of NFB product by the CBC and private stations. Television libraries, set up in the Board's regional offices in every province, made films available to stations on payment of a royalty. The total number of telecasts achieved in this way was 2,086. In Toronto a number of the Board's films were programmed as a series under the title "About Canada" and were televised on CBLT once weekly. In Montreal, a similar venture was undertaken with French-language films under the title "Vie Canadienne" and sold to the CBC for telecasting on a number of French-language stations.

Filmstrips, too, are being increasingly used on television. A number of the Board's productions were used to good effect on the CBC children's program "Pictures Please", and on the program "World Pass-
port".

Distribution in Other Countries

Canadian Government films are distributed in 55 other countries through a cooperative arrangement between the National Film Board and the Department of External Affairs. Canadian diplomatic missions and posts of the Department of Trade and Commerce operate libraries of from 50 to more than 1,000 prints each from which direct loans are made to schools and adult groups. In a number of countries the posts have sub-deposited films with local film-lending organizations for still wider circulation. Official film showings are held to bring topical subjects to the attention of the appropriate foreign officials. In a number of instances the Board has made arrangements with government film agencies, departments of education and non-commercial film distributors abroad, for intensive distribution of the most useful Canadian films, usually in the appropriate language versions. By these methods the total reported non-commercial attendance in other countries rose to 17,600,400.

A large segment of non-commercial distribution in the United States was achieved through the free loan of travel films. The audience thus reached was reported at 3,834,900. In addition, reported attendances of 522,000 at showings arranged through private agencies, and of 518,100 at diplomatic screenings, brought to 4,875,100 the total reported attendance in the United States.

The following is a listing, by area, of the reported non-commercial audience reached by NFB films abroad:

United States.....	4,875,100
United Kingdom	503,200
Europe	6,394,500
Asia	2,395,500

Africa	439,600
Australia and New Zealand.....	1,155,700
Central and South America.....	1,833,200
Ships at sea.....	3,600

Total	17,600,400
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In spite of the increasing competition from television developments, the total attendance reached through non-commercial distribution abroad was almost 17 percent higher in 1955-56 than in the preceding year. Particularly noteworthy increases were made in Indochina, where the reported attendance was 412,900, and in Malaya, where an attendance of 668,400 was achieved. Reported attendance in Asia during the year reached a total of 2,395,500, more than double the distribution in that area during the previous year.

In order fully to investigate the important possibilities of increased distribution in Asia, the Director of Distribution visited a number of Asiatic countries, including Pakistan, India, Ceylon, Burma, Thailand, Indonesia, Singapore and Malaya, South Vietnam, the Philippines, Hong Kong and Japan.

For some years, the Board's productions have been seen on television in other countries. Telecasts abroad during the fiscal year totalled 3,589. A major part of this was in the United States, where telecasts of travel films came to 2,023 (compared to 766 the previous year). Other U.S. telecasts totalled 1,266. During the fiscal year, arrangements were made for distribution of a number of the Board's films to educational television stations in the United States. Two films incorporated in an educational series were scheduled for distribution by 18 stations.

In the United Kingdom the Board's films were used both by the BBC and by the Independent Television Authority, for a total of 186 telecasts during the

year. Canadian films were included in most issues of the BBC Commonwealth Magazine, a popular program seen by an estimated audience of 4½ million monthly. Canada had more stories included in this program during the year than did any other Commonwealth country. Among the films presented to BBC viewers were: **Road of Iron** (Ungava iron ore development), **Farm Calendar** (Dutch immigrant's year on a Canadian farm), **Tempest in Town** (workings of a plebiscite in a Quebec town), **Hidden Power** (nuclear research in Canada).

Because the costs involved in reporting on individual short subjects are prohibitive, a substantial number of theatrical bookings abroad are never reported to the Board by commercial distributors. Notwithstanding recent developments in television and the increasing non-theatrical audience, estimates indicate that a very large proportion of the people outside Canada and the United States who saw NFB films did so in the theaters. Reported theatrical bookings abroad were 21,519 in 1955-56.

Print Sales

A very large audience is gained for the Board's films through the sale of prints, both in Canada and abroad. A portion of the Canadian audience is reported and is included in the attendance figures given earlier in this Report, but there is no way of estimating the considerable unreported audience resulting from prints sold to a large number of diversified organizations. Indeed, purchasers only buy films because they have a continuing use for them. In Canada, the 1955-56 sales of National Film Board 16mm films totalled 3,981 prints, and of filmstrips 9,393 prints. Sales abroad during the year were 3,008 16mm prints and 3,137 filmstrip prints.



Local group previews new films

AWARDS FOR 1955-56

Film Awards

AIRCREW

Diploma of Honor, Cortina d'Ampezzo Festival, Italy.

L'ALPINISME

(Passe-Partout series)

Honorable Mention, Television Filmed Programs, 8th Canadian Film Awards.

ANGOTEE

Certificate of Merit, 2nd International Film Festival, Durban, South Africa.

BLINKITY BLANK

Grand Prix (Palme d'Or), Cannes Film Festival, France. First Prize (Best Animated Film), British Film Academy Awards. Diploma of Merit, 9th International Film Festival, Edinburgh, Scotland. Certificate of Merit, 2nd International Film Festival, Durban, South Africa.

BREAKDOWN*

Honor Certificate for Film Production in General, 2nd International Festival of Specialized Films, Rome, Italy.

THE COLOUR OF LIFE

Award of Merit, Biological Photographic Association Exhibition, Milwaukee, Wisconsin. First Award, Non-Theatrical Class, 8th Canadian Film Awards.

CORRAL

Recognition of Merit, Cultural Value Shorts & Features, Golden Reel Film Festival, Film Council of America.

THE DIKES*

Honorable Mention, Non-Theatrical Class, 8th Canadian Film Awards.

EMBRYONIC DEVELOPMENT

No. 1: THE CHICK

Certificate of Merit, Science Category, 1st Annual Kootenay Film Festival, British Columbia.

FAREWELL OAK STREET

Recognition of Merit, Citizenship & Government Category, Golden Reel Film Festival, Film Council of America.

THE FEELING OF REJECTION*

Honor Certificate for Film Production in General, 2nd International Festival of Specialized Films, Rome, Italy.

FIDDLE-DE-DEE

Honor Certificate for Film Production in General, 2nd International Festival of Specialized Films, Rome, Italy.

FIRST AID FOR AIRCREW

First Award, Non-Theatrical Government-Sponsored Class, 8th Canadian Film Awards.

**Award made to French version.*

GOLD

Diploma of Merit, 9th International Film Festival, Edinburgh, Scotland. First Award, Theatrical Shorts Category, 8th Canadian Film Awards.

HARVEST IN THE VALLEY

Special Mention, Non-Theatrical Government-Sponsored Class, 8th Canadian Film Awards.

HUFF AND PUFF

Honorable Mention, Non-Theatrical Government-Sponsored Class, 8th Canadian Film Awards.

THE JOLIFOU INN

Special Mention, Theatrical Shorts Category, 8th Canadian Film Awards.

LOOPS

Honor Certificate for Film Production in General, 2nd International Festival of Specialized Films, Rome, Italy.

MONKEY ON THE BACK

(Perspective series)

Honorable Mention, Television Filmed Programs, 8th Canadian Film Awards.

NEIGHBOURS

Honor Certificate for Film Production in General, 2nd International Festival of Specialized Films, Rome, Italy.

ONE LITTLE INDIAN

Bronze Plaque, National Council on Films for Safety, U.S.A. Recognition of Merit, Safety Category, Golden Reel Film Festival, Film Council of America. Certificate of Merit, Artistic Achievement Category, 1st Annual Kootenay Film Festival, British Columbia.

PHYSICAL REGIONS OF CANADA

Recognition of Merit, High School Category, Golden Reel Film Festival, Film Council of America.

THE ROMANCE OF TRANSPORTATION IN CANADA

Cup of the Cortina Industry of Transports, Cortina, Italy.

SASKATCHEWAN TRAVELLER

(Perspective series)

First Award, Television Filmed Programs, 8th Canadian Film Awards.

THE SHEPHERD

Honorable Mention, Theatrical Shorts Category, 8th Canadian Film Awards.

SPORTS AND SEASONS*

Diploma of Honor, Cortina d'Ampezzo Festival, Italy.

THE STRATFORD ADVENTURE

Certificate of Merit, 2nd International Film Festival, Durban, South Africa.

Filmstrip Awards

LES AVENTURES DE LÉO À LA FERME

Golden Reel Award (First), Golden Reel Film Festival, Film Council of America.

**Award made to French version.*

ADMINISTRATION

The Administration Branch is responsible for financial control, which includes the co-ordination of branch budgets, accounting records, and credit and collections. It is also entrusted with personnel, purchasing, customs, management of stores, foreign and domestic shipping, and liaison with Government departments on the production of films, filmstrips and still photos and the procurement of photographic and cinematographic equipment and supplies.

The Administration Branch was called upon to take an active part in the move to Montreal, with particular reference to personnel matters and the planning and organizing of many services in the new building.

Personnel

The Board's regular staff totalled 561 at March 31, 1956, as compared with 567 the previous year. However, there were more vacancies at year's end than there were the previous year, largely as a result of the difficulties encountered in recruiting clerical and stenographic staff to serve in Montreal. The impending move to Montreal also accounted for a higher rate of turnover: 21.2 percent in 1955-56 as compared with 14.1 percent in 1954-55. As was to be expected, the turnover was highest in the lower salary brackets. Applications for employment went up from 1,858 in 1954-55 to 2,199 in 1955-56 and 124 regular appointments were made during the year as compared with 98 in the previous year.

The special service which was set up in 1954-55 to assist the staff with their move to Montreal was very active in 1955-56. The office responsible for this service had many hundreds of counselling interviews with staff members and occasionally with members of their immediate families.

Seven scholars — from Mexico, Ceylon, Burma, Ecuador, Japan, Israel and India — received training at the Board. Four were UNESCO Fellows, two were Colombo Plan Fellows, two were sponsored by their own Governments and one, the Mexican, made a brief visit at the request of the U.S. Foreign Operations Administration.



A corner of the Accounting division

Financial Summary

In addition to the accounts maintained by the Comptroller of the Treasury with respect to cash transactions, the Board (in accordance with the requirement of section 17 of the National Film Act 1950) maintains a system of accounts on an accrual basis from which the financial statements of the Board are prepared.

Section 18 of the Act provides for the establishment of the National Film Board Operating Account in the Consolidated Revenue Fund, and directs that the Operating Account be credited with (a) amounts transferred from appropriations made by Parliament for the operations of the Board in respect of expenditures incurred in such operations, but not including amounts spent for the acquisition of capital equipment, (b) amounts transferred from appropriations for expenditures by other departments for film activities, in respect of work undertaken for those departments, and (c) all other monies received in respect of the operations of the Board. Cheques issued by the Comptroller of the Treasury in liquidation of liabilities arising out of the expenditures incurred by the Board are charged to the Account. Following the close of each fiscal year, an amount equivalent to the excess of income over expense, reflected by the Board's accounts, is charged to the Operating Account by the Comptroller of the Treasury and transferred to the credit of revenue.

The Board's income which was derived from (a) Parliamentary appropriations, (b) work undertaken for Government departments, (c) commercial sales, (d) rentals and royalties and other miscellaneous items, amounted to \$5,579,507 during the year ended March

31, 1956. This compared with \$4,648,634 for the previous year. Expenditures incurred by the Board for administration, production and distribution of films and other visual materials in connection with its main program totalled \$3,480,935 for the year ended March 31, 1956, compared with \$3,381,447 for the previous year. Work completed for Government departments increased \$226,478, from \$821,122 in 1954-55 to \$1,047,600 in 1955-56. Revenue from sales, rentals and royalties, and other miscellaneous sources was up from \$237,991 to \$302,391, of which \$287,205 was used for two purposes: (a) to help finance the production of television films (\$188,063), and (b) to meet contingencies in the main program (\$99,142). The unspent balance (\$15,186) was transferred to the credit of the Receiver General as revenue. Acquisition of equipment from funds provided by parliamentary appropriation amounted to \$146,728 for the year ended March 31, 1956, compared to \$150,041 for the previous year. Outlays related to transfer to the new building in Montreal and charged to the special parliamentary appropriation for that purpose amounted to \$596,220 for dismantling, conversion and installation of existing equipment and acquisition of new equipment, in addition to \$130,715 for removal expenses and other costs.

The Balance Sheet as at March 31, 1956, certified by the Auditor General together with the related Statement of Income and Expense for the year and a supporting schedule for the Balance Sheet equipment item appear in this report. Following these statements there are presented certain explanatory annexes taken from the accounts maintained by the Board.

NATIONAL FILM BOARD

(ESTABLISHED BY THE NATIONAL FILM ACT)

Balance Sheet as at March 31, 1956

(with comparative figures as at March 31, 1955)

Assets	March 31 1956	March 31 1955	Liabilities	March 31 1956	March 31 1955
Cash	\$33,149	\$11,753	Accounts Payable.....	\$394,535	\$292,415
Accounts Receivable:			Advances by Customers.....	43,122	27,896
Departments of the Government of Canada	\$322,506	303,049	Contractors' Security Deposits:		
Other (less provision for doubtful accounts: 1956, \$7,565; 1955, \$7,397)	85,111	45,670	Film production contractors	\$ 8,480	5,038
	407,617		Construction contractors	14,060	
Receivable under Parliamentary Appropriations	270,071	310,641		22,540	
Employees' Travel Advances.....	32,206	18,654	Receiver General of Canada — Excess of Income over Expense for the year, per Statement of Income and Expense	15,186	67,604
Inventories, at cost:			Proprietary Equity:		
Materials and supplies..	177,043	185,758	National Film Board Operating Ac- count established by section 18 of the National Film Act	576,649	563,265
Work in progress.....	10,595	7,230	Equity represented by equipment transferred to the Board at its incep- tion, or purchased out of funds provided through Parliamentary appropria- tions, less disposals....	2,140,373	1,434,775
Prints held for sale.....	116,576	66,899		2,717,022	
	304,214			3,192,405	2,390,993
Prepaid expenses	4,775	6,564			
Equipment, at cost, per Schedule "A" (contra)	2,140,373	1,434,775			
	3,192,405	2,390,993			

The accounts of the National Film Board for the year ended March 31, 1956 having been examined, I certify that, in my opinion, the above Balance Sheet gives a true and fair view of the state of the Board's affairs as at March 31, 1956, and the related Statement of Income and Expense gives a true and fair view of the income and expense for the year, according to the best of my information and the explanations given to me and as shown by the books of the Board.

Certified correct: E. S. CORISTINE
Director of Administration

Approved: A. W. TRUEMAN
Government Film Commissioner

WATSON SELLAR
Auditor General of Canada

NATIONAL FILM BOARD

Statement of Income and Expense for the year ended March 31, 1956

(with comparative figures for the preceding year)

	Year ended 1956	March 31 1955
Income		
From Parliamentary appropriations.....	\$4,067,393	\$3,430,589
Sales of films and other visual materials to Government departments	1,047,600	821,122
Commercial sales.....	223,444	195,380
Rentals and royalties.....	232,497	196,195
Miscellaneous	8,573	5,348
	<u>5,579,507</u>	<u>4,648,634</u>
Expense		
Main program —		
Production of films and other visual materials.....	\$1,654,738	1,502,024
Distribution	1,352,285	1,402,355
Administration and general services.....	473,912	477,068
	<u>3,480,935</u>	
Cost of production of films and other visual materials for Government departments	1,026,174	821,306
Cost of production relating to commercial sales.....	183,549	158,748
Acquisition of equipment from funds provided by Parliamentary appropriation	146,728	150,041
Outlays related to transfer to new building, from funds provided by Parliamentary appropriations —		
Dismantling, conversion and installation of existing equipment and acquisition of new equipment	596,220	69,488
Removal expenses and other costs.....	130,715	
	<u>726,935</u>	
	<u>5,564,321</u>	<u>4,581,030</u>
Excess of Income over Expense transferable to the Receiver General	<u>15,186</u>	<u>67,604</u>

Note: The above figures do not include charges for: (a) premises, office furniture and equipment and maintenance services provided by the Department of Public Works, (b) certain accounting services provided by the Office of the Comptroller of the Treasury, and (c) telephone services provided by the Department of Finance.

NATIONAL FILM BOARD

Equipment, at cost, as at March 31, 1956
(with comparative figures as at March 31, 1955)

(Schedule "A")

	March 31 1956	March 31 1955
Photographic equipment	\$432,039	\$367,416
Laboratory equipment	423,417	246,497
Projection equipment	341,948	266,509
Sound equipment	341,495	188,748
Editing equipment	134,053	76,686
Stage equipment	73,427	—
Machine shop equipment	67,291	57,939
Research and testing apparatus	44,922	37,686
Power generating equipment . . .	44,283	45,606
Office furniture and equipment*	113,736	102,164
Automobiles and trucks	53,066	36,869
Miscellaneous	11,696	8,655
Payment on account for install- ing old and new equipment in new building	59,000	—
	<u>2,140,373</u>	<u>1,434,775</u>

*Exclusive of office furniture and equipment provided, free of charge, by the Department of Public Works.

On the opposite page appear four supplementary statements (annexes), taken from the Board's records, which give details of income from rentals and royalties, and of expenses incurred in the three functions of the Board's main program.



ANNEXES

RENTALS AND ROYALTIES

(1955-1956 Income)

	Total	Non-Theatrical	Theatrical	Television
Canada	\$152,375	—	4,189	148,186
U.S.A.	54,346	37,200	10,518	6,628
U.K.	10,242	1,741	5,845	2,656
Other Foreign	15,534	2,883	11,815	836
	<hr/> 232,497	<hr/> 41,824	<hr/> 32,367	<hr/> 158,306
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

ADMINISTRATION AND GENERAL SERVICES

(1955-1956 Expense)

Executive	\$ 45,042
Administration	214,842
General Services	214,028
	<hr/> 473,912
	<hr/> <hr/>

PRODUCTION OF FILMS AND OTHER VISUAL MATERIALS

(1955-1956 Expense)

Films for Theatrical distribution—	
English	\$173,672
French	49,041
International Newsreels	41,127
General Program	673,396
Adaptations and Revisions of existing films into other languages and lengths for further distribution	38,304
Films for television	577,919
Filmstrip production	34,746
Photo services	66,533
	<hr/> 1,654,738
	<hr/> <hr/>

DISTRIBUTION OF FILMS

(1955-1956 Expense)

Administration	\$160,706
Canadian Non-Theatrical	751,280
Commercial	55,533
International	275,860
Catalogues and other Informational materials	108,906
	<hr/> 1,352,285
	<hr/> <hr/>



Preparing the title for an R.C.A.F. training film



Making pictures for a classroom filmstrip on Canadian history



Staircase in the main lobby of the new building



Filming the life of a marsh

EDMOND CLOUTIER, C.M.G., O.A., D.S.P.
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY
HULL, 1957

Go. Doc
Can

CAI FB

A55

Canadian National Film Board



LIBRARY

1957

UNIVERSITY OF TORONTO

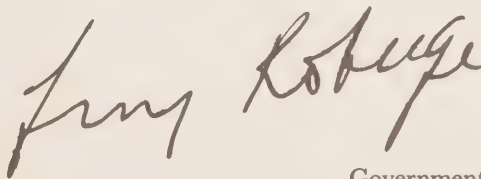
**The Honourable E. Davie Fulton, Q.C.,
Acting Minister of Citizenship and Immigration.**

Sir:

I have the honour to present to you this Eighteenth Annual Report of the work of the National Film Board of Canada for the period April 1, 1956 to March 31, 1957.

This Report was approved by the Board of Governors of the National Film Board at a meeting on July 29, 1957.

Your obedient servant,

A handwritten signature in dark ink, appearing to read "Louis Roby". The signature is fluid and cursive, with the first name "Louis" written in a larger, more prominent script than the last name "Roby".

Government Film Commissioner and
Chairman, National Film Board



A. W. TRUEMAN



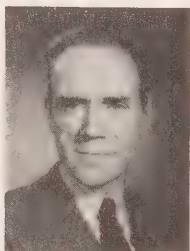
LÉON LORTIE



CHARLES STEIN



JULES LÉGER



M. W. SHARP



MRS. A. F. BROWN



CHARLES S. BAND



H. L. ROPER



BRUCE HUTCHISON

The Board of Governors

The members of the Board of Governors at March 31, 1957 were: **Dr. A. W. Trueman**, Government Film Commissioner and Chairman of the Board; **Dr. Léon Lortie**, University of Montreal, Montreal, Vice-Chairman; **Mr. Charles Stein**, Q.C., Under-Secretary of State, Ottawa; **Mr. Jules Léger**, Under-Secretary of State for External Affairs, Ottawa; **Mr. M. W. Sharp**, Associate Deputy Minister of Trade and Commerce, Ottawa; **Mrs. A. F. Brown**, 223 Munroe Avenue, Winnipeg; **Mr. Charles S. Band**, 2 McKenzie Avenue, Toronto; **Mr. Harry L. Roper**, 32 Inglis Street, Halifax; **Mr. Bruce Hutchison**, Editor, Victoria Daily Times, Victoria.

THE NATIONAL FILM BOARD

The purpose of the National Film Board is stated in the National Film Act of 1950: "to initiate and promote the production and distribution of films in the national interest, and in particular to produce and distribute, and to promote the production and distribution of, films designed to interpret Canada to Canadians and to other countries." In view of this purpose so explicitly stated, the Board's product is based almost entirely on material which may be properly called Canadiana; that is to say, its films, filmstrips and still photos are of the documentary type, dealing with various aspects of the life of this country. Its annual program reflects the Board's attempt to achieve not only variety but balance of subject matter. Among

the general categories which find a place in the program are the following: the people, the institutions, the social and economic problems, the industries, the natural resources, the arts and sciences, research, and the interests and activities of Canada abroad.

The Board operates under the direction and control of the Minister and is governed by a nine-member Board of Governors, of which the Government Film Commissioner is Chairman.

Two new senior administrative positions were created during the fiscal year reviewed in this report. These were the Executive Director and the Director of Planning and Operations.

The Board operates through four Branches: Production, Distribution, Technical Operations, and Administration.

New Building Formally Opened

Operational headquarters of the National Film Board are now located in Saint-Laurent, Quebec, in the greater Montreal area. The Board's new building there was formally opened at a public ceremony on September 24, 1956. Participating in that event were Federal Government officials, the Government Film Commissioner and members of the National Film Board, the clergy, civic officials, and about 500 invited guests and members of the Film Board staff.

Now, for the first time in its 17-year span of operations, the combined facilities of the Board—production, technical operations, administration and distribution branches—are located under one roof. Almost 500 people, many of them skilled technicians and craftsmen, are employed in the new building.

Afield, the Board maintains regional offices at St. John's, Fredericton, Montreal, Toronto, Saskatoon and Vancouver. In thirty-seven other communities across

Canada the Board's district representatives stimulate and promote interest in, and use of, Canadian films.

Representative Posted to India

In cooperation with the Department of External Affairs, an important decision was made concerning the Board's representation abroad during the past year, when a distribution officer was posted to New Delhi, India. This extension of NFB distribution facilities in South Asia followed a survey by the Director of Distribution of the film requirements and potential of that part of the world in relation to Canadian informational activities. From its new office the Board is achieving more efficient circulation of films in South Asia by using distribution methods proven effective in other parts of the world.

The Board also has offices in London, England, and in New York and Chicago in the United States.

The Commissioner's office remains in Ottawa, and a limited headquarters staff is located there, in the Kent-Albert building. These quarters were made available to the Board in January 1957, and here, in addition to the Commissioner's office and some head office administrative personnel, are located the following:

The Liaison Division, responsible for maintaining contact between Government departments and agencies and the Board's operating divisions.

The chief of the Still Photography Division, stills cameramen and writers, and the still photo library.

A small 16mm film preview library.

A theater with both 16mm and 35mm projection facilities, equipped for interlock screenings.

Distribution field representatives for the Eastern Ontario and Hull, Quebec, areas.

THE YEAR IN REVIEW

During the fiscal year 1956-57 the Board gave considerable attention to planning, producing and distributing films in series. Thus, for the most recent film review of Canada's international relationships, the Board during this year produced **The Commonwealth of Nations** as Item One in a series to be known as **World in Action**. The French series is to be released under the title **Le Commonwealth**. This unusually important subject was covered in thirteen half-hour programs; to be noted was the fact that the films are intended for screening in sequence.

The Board also produced a group of three films on adolescence within the **Perspective** television series.

For a film series undertaken by the member nations of the North Atlantic Treaty Organization, the Board produced **Introducing Canada**. This film, together with the other fourteen films comprising the series, is being widely distributed in this country and in many lands abroad.

The "series" concept, as related to the documentary film, offers opportunity to deal with a subject in depth, which can be helpful to groups using films for educational or instructional purposes. A series of programs also has a particular advantage in securing playing time on television stations, where "series" programming is an integral part of the industry.

A slightly different kind of "series" programming recognized the inter-relationship among films, filmstrips and still pictures in achieving a visual record of the contemporary Canadian scene. For example, two new films were added this year to the Board's **Canadian Geography** series; four related filmstrips expanded the series by enlarging on information which cannot be covered in detail in a film; sets of still pictures added still more facts by using yet another visual medium with its own particular usefulness in conveying important information about Canada.

261 Completions during the Year

Despite the inevitable disruption of services brought on by the move from Ottawa to Montreal, there was a reduction of only 47 in the number of completions this year as compared to the year before. In 1956-57, production activity resulted in 261 completions (films, newsclips, trailers, newsreel and TV stories); the previous year there had been 308 completions. In terms of films completed, the output was 145 films (363 reels) this fiscal year, compared to 205 films (452 reels) in the preceding year. (See Appendix I, page 34, for details.)

There were many noteworthy happenings in the Board's affairs during the year under review; details are provided elsewhere in this report, but perhaps particular attention might be directed to a few items of unusual interest.

It will be recalled that during this fiscal year the plight of thousands of Hungarian refugees became a problem of world-wide concern. The National Film Board was asked to provide films for showing to potential Canadian immigrants or to those Hungarians recently arrived in this country, so that they might more readily become acquainted with Canada. Within 48 hours after receiving this request, the Board had created special Hungarian versions of the films **Canadian Notebook** and **Physical Regions of Canada**. Prints were rapidly dispatched to Paris, Vienna, The Hague and London, as well as to eleven Canadian field offices, and were received with enthusiasm.

Special Versions for Other Lands

While this was one of the more unusual uses to which foreign versions of the Board's films were put during the year, it was but a small part of the Board's activity in this medium. In all, 17 films, originally created by the Board with French or English soundtracks, were versioned into a variety of languages which included German, Italian, Danish, Portuguese, Greek, Spanish, Hungarian, Dutch, Urdu, Hindi, Bengali and Japanese. These, and a wide selection of other films made by the Board and independent Canadian producers, are circulated throughout the world, on a free loan basis, from more than 60 posts of the Departments of External Affairs and Trade and Commerce. More than 14,500 prints are on deposit in such Canadian post film libraries around the world. Bookings from these libraries resulted in 179,500 reported showings last year.

Travel Films Attract Vacationists

Another effective use of film in telling Canada's

story abroad was the wide circulation of travel films designed to encourage United States residents to visit Canada. The Board, through its offices in New York and Chicago, arranges this distribution. The prints, in the main, are provided by the Canadian Government Travel Bureau, by the railways, and by provincial or municipal travel promotion agencies. At year's end, there were 379 outlets in the United States from which Canadian travel films could be borrowed. There were more than 5,000 prints on deposit in these outlets, and the films covered a wide variety of Canadian vacation attractions. More than 68,500 direct showings of these films were reported during the year, to a total audience

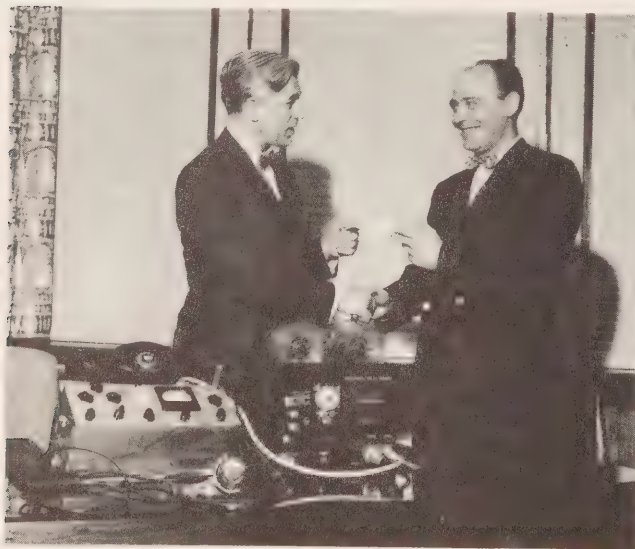


Norman McLaren supervises recording of a multi-lingual sound track on a film which will receive world-wide distribution

of 4,192,000. Stated another way, this meant that every day of the year, including Sundays, 188 audiences, comprising 11,500 potential travellers to Canada, met somewhere in the United States to look at Canadian travel pictures. In addition, there were 1,504 telecasts. The first free telecasts of travel films were in September 1954. Since that time there have been 4,293 telecasts of these films on 241 stations in 192 cities in 46 states. It has been estimated that these screenings were seen by more than 50,000,000 viewers.

Filmed Middle East Action

Late in 1956 the Board was asked to cooperate



Government Film Commissioner A. W. Trueman (left) presents award cheque to Chester Beachell for his invention of the "Sprocketape" sound recorder

with the United Nations Film Board in producing a film about the United Nations Emergency Force. An NFB film crew went to the Middle East for several weeks and by the end of the year work was progressing on a film which will document the part played by Canada and its representatives in recent events in that area. Some of the NFB film coverage also was released through facilities of the United Nations Film Board to newsreels throughout the world.

Official recognition was accorded Chester Beachell, the Board's research project engineer, when the Government of Canada awarded him \$1,000 for his invention of the "Sprocketape" recorder. This machine, weighing only 67 pounds and using perforated quarter-inch magnetic tape to insure synchronization with the motion picture camera, produces high quality sound records equivalent to those previously obtained from 35mm equipment weighing 298 pounds. Magnetic stock for this light-weight recorder costs \$7.50 per ten-minute reel, compared with \$42.00 for an equivalent amount of 35mm stock. Savings in stock costs during 1956 and 1957 have paid for manufacturing costs and installation of the equipment. In addition, the machine has made it possible to record sound in difficult or remote regions, such as aircraft, ships, etc., where use of conventional sound recording equipment would not have been feasible.

Films produced by the Board again won honors at film festivals throughout the world. In all, 44 awards were made to NFB productions during the year; a complete listing appears at pages 25-27.

PRODUCTION

National Film Board cameras and crews, in this fiscal year, covered the Canadian scene in every province and in several instances went abroad to interpret Canada's role in the wider realm of world affairs. The range of subjects filmed was as broad as the nation itself, and widest possible distribution was given the completed productions.

Detailed charts, included in Appendix I, page 34, show the kinds and quantities of films produced during the fiscal year. In summary, these charts show that the Board created 145 new films during the year, made 32 newsclips, shot 43 newsreel stories, produced one trailer and 5 picture-stories for television and contracted for independent production of 35 other films—a total of 261 completions in the 12-month period. The new films included 34 original productions, an additional 58 original films first shown on the **Passe-Partout** or **Perspective** television series and later released for non-theatrical use, and 53 versions or revisions.

English original productions totalled 62; versions and revisions in that language numbered 11. Thirty films were created originally in French, and an additional 25 were versioned or revised in that language. In addition, 17 films were versioned into languages other than English or French.

The Board produced 120 of the original films from its own production budget; the other 25 new films were commissioned by sponsoring Government departments or agencies.

The General Program

Typical of the films made in the Board's general program, and the varied distribution they received, were:

Canadian Profile, a 53-minute black-and-white film, in French and in English, surveyed the variety and character of the ethnic groups which comprise the Canadian population. Its premiere screening was in February 1957, on the French television network of the



Editing a film from the series "The Commonwealth of Nations"



"City of Gold"

Canadian Broadcasting Corporation. Later, it was presented on the English CBC network and was to be repeated on the latter network as a special July 1st feature. It also was in distribution non-theatrically across Canada and abroad.

Introducing Canada, mentioned earlier in this report, was created from "stock shots" in the Board's library. It is a two-reel film, designed to inform the other North Atlantic Treaty Organization member nations about the nature and character of Canada. The Board has Canadian distribution rights for the entire **Atlantic Community** series of films; **Introducing Canada** and the other films in the series already are in circulation through libraries, universities and other film-using agencies in Canada and the other NATO lands.

City of Gold, 25 minutes in length, offered a vivid glimpse of a legendary era in Canadian history — the growth and decline of Dawson City as a result of the discovery of gold in the Yukon Territory in the late 1890's. The film makes liberal use of historic still photographs and an intriguing "ragtime" musical score to capture the spirit of those pioneer days. The French version of this film, **Capitale de l'or**, was the Board's entry in the International Film Festival, Cannes, France, just after the close of this fiscal year, and it was awarded the Silver Palm as an outstanding documentary film. Shortly afterwards the film, in English, also won first prize in the general interest category at the Cork, Ireland, festival.

Carnaval de Québec, a 15-minute film in color, depicted how the City of Quebec perpetuates its traditional enjoyment of winter sports and how these events have become a major attraction, drawing winter vacation visitors from many distant places. In French, this film was released to Canadian theaters as part of the Board's **En avant Canada** series, and in English as part of the **Canada Carries On** series.

Déneigement, originally made in the French production program, was a dramatic story about Montreal marshalling its resources of men and machines to keep traffic moving in spite of heavy winter snowfalls. This 10-minute film was released first in the **En avant Canada** series; in English, under the title **Snow Fighters**, it was part of the **Canada Carries On** series.

Jeunesses musicales, a 44-minute film, showed the work of a world-famous organization dedicated to the musical education of young people, and its important contribution to the cultural welfare of Canada. It was shown on television, as well as non-theatrically.

Training and Instructional Films

Contrasting with these films of general interest, other productions were made for more specialized distribution. Typical of these were technical training and instructional films made for sponsoring Government departments and agencies. Some of these included:

For the Department of National Defence:

Automatic Radio Compass, to introduce new flying students to the radio compass, its operation and its usefulness as a navigational aid;

Emergency Rescue — Jet Aircraft, showing how to rescue the crew from a crashed jet aircraft;

Flight Commander, a film illustrating problems in leadership in the R.C.A.F. at the junior officer level;

Flash Up, a training film for Navy stokers;

Battalion Intelligence Section, about the work of the Battalion Intelligence Section under battle conditions.

For the Department of Fisheries:

Fish Spoilage Control, an animated film in color, to show fishermen the causes of decay in fish and practical methods of preventing it.

Sponsored Films

Several Government departments sponsored other film productions during the year. Among them were:

For the Department of Agriculture:

Five short films for presentation on television;
Chemical Conquest (in French, *Conquête*



“Jeunesses musicales”

de la chimie), a film analyzing the long-term effect on plants, insects and soil organisms of some of the new types of chemicals now being widely used in this country.

For the Canadian Broadcasting Corporation:

An Approach to Theatre, a film on drama in Canada, commissioned by the CBC for television release.

For the Department of Citizenship and Immigration:

Language versions of **Farm Calendar** (German); **Canadian Notebook** and **Physical Regions of Canada** (Hungarian).

For the Department of Fisheries:

Fisheries of the Great Slave, and the corresponding film in French, **Les Pionniers du Grand Lac des Esclaves**;

The Salmon's Struggle for Survival, showing work done by the Department of Fisheries on the salmon rivers of British Columbia.

For the Canadian Wheat Board:

Language versions of **Canadian Wheat** in German, Portuguese, Spanish, Italian and Japanese.

For the Department of National Revenue:

Several newsclips to encourage early filing of income tax returns.

For the Department of National Health and Welfare:

From Ten to Twelve (in French, **De dix à douze ans**), another in the **Ages and Stages** series of films on child development, produced under contract by Crawley Films Limited.

For the Department of Labour:

Call It...Rehabilitation (in French, **Parlons réhabilitation**), a film to promote the co-ordination of a community's resources so that rehabilitation of injured civilians may be achieved.

For the Department of National Defence:

Canada's Air Defence, about the work of the R.C.A.F. Defence Command in protecting this country and North America;

First Adventure (in French, **Première**

aventure), a general interest film about a training cruise by H.M.C.S. Venture;

Five newsclips, intended for television use, to stimulate recruiting into the Canadian Army.

Newsreels

Increasing popularity of NFB newsreel material was evident during the year when 34 stories were submitted to, and accepted by distributing agencies in New York, London and Paris, as well as by several European newsreel concerns having exchange agreements with the Board. This resulted in 1,426 releases to all parts of the world, an increase of 25 percent over the previous year's circulation.



Newsreel Unit shoots St. Lawrence Seaway construction activity

The newsreel unit has been providing coverage of the St. Lawrence Seaway construction job as work progresses. During the year, a film report on the building of the powerhouse at Cornwall and the moving of homes at Iroquois was given 75 releases in Canada, the United States, Latin America and Europe. This was typical of distribution given many of the Board's newsreel stories, which included: highway building in the Canadian Rockies, winter fishing in northern Manitoba, an avalanche rescue training school at Banff, wheat harvesting in Saskatchewan, chicken ranching in Nova Scotia, a trappers' festival in Manitoba, a story on a civil defense mobile hospital in Ontario, and one about boat builders in Quebec.



The death of General Wolfe—from "Wolfe and Montcalm"

Television Series

During this fiscal year the English-language **Perspective** series and the French-language **Passe-Partout** series returned to Canadian television screens for the second year. There was also considerable non-theatrical distribution of films from these same series, both by "circuit" distribution and through sales of prints to libraries, film councils and federations, etc.

Perspective, a series of 26 half-hour programs in its first year, increased to 39 half-hour shows this season. With new stations coming on the air at frequent intervals, the number of stations carrying the program increased to 31 from 27 the year before, and the total number of telecasts of **Perspective** rose to 1,020, contrasted with 407 the previous season.

Passe-Partout remained a series of 26 programs, each half an hour long. Seven stations carried the program this year compared to six the year before, and the number of telecasts increased from 84 last year to 209 this season.

To indicate the audience which may be reached through television, it is estimated that there are now more than 2,400,000 Canadian homes with television sets.

Some films in the **Perspective** series were:

The Visit — A film about a French-Canadian lad faced with the problem of deciding whether to carry on his father's boat-building business in a small Quebec town, as his family wishes, or to follow his own inclinations and move to a well-paying job away from the ancestral home.

Go to Blazes — A film which employed dramatized sequences to illustrate the danger of flash fires and to show how proper care can prevent them.

Man of America — A film made by the Board in Bolivia, in cooperation with the United Nations Film Board, about the U.N.-sponsored migration of Andes Indians from the Altiplano down to the more fertile lowlands. This film won a Silver Reel Award at the 1957 American Film Assembly, New York.

Wolfe and Montcalm — A re-creation of the battle of the Plains of Abraham, as well as a character study of the two brave generals who commanded the opposing forces.

Mentioned earlier in this report was the group of three films on adolescence, which formed a series within the **Perspective** series. These films were: **Who Is Sylvia?** which focussed attention on “the impasse of understanding” between a bewildered 14-year-old girl and her equally bewildered parent; **Joe and Roxy**, about teen-agers in love; and **Howard**, the story of a teen-ager caught in the cross-fire of adult opinions and youthful enthusiasms. These are being used as “discussion starters” by film-using groups in Canada and arrangements are pending for them to be sold by distributors in other countries.

Passe-Partout, among its 26 programs, included:

Alfred J. — Two half-hour films on the history of labor unions in French Canada.

Tu enfanteras dans la joie — The subject of “natural childbirth” presented with respect and understanding.

Amitiés haïtiennes — Two half-hour films, the first telling the history, culture and folklore of the people of Haiti, the second showing Canadians in Haiti, telling why they are there and the part Canada is playing in welding stronger ties with this Caribbean nation.

Pas un mot — A film featuring the pantomime artistry of Guy Hoffman as he tells a story with gestures and facial expressions, but without saying a word.

Foreign Versions

The Board continued to produce foreign-language versions of films considered effective in telling Canada's story abroad. During the year 36 such versions were produced in twelve different languages. Among the films were: **Land of the Long Day**, **Canada's Atom Goes to Work**, **The Romance of Transportation in Canada**, **Physical Regions of Canada**, **Canadian Notebook** and **Central Experimental Farm**. Languages into which the films were versioned included Dutch, German, Italian, Greek, Spanish, Portuguese, Hungarian, Danish, Hindi, Urdu, Bengali and Japanese.



“Pas un mot”—with Guy Hoffman

Films for Theaters

The Board continued to release films for theatrical screening in its **Canada Carries On** and **En avant Canada** series, as well as through the **Eye Witness** and **Coup d'oeil** series. The former group was comprised of theatrical revisions of several films made by the Board, together with some films for which theatrical distribution rights were obtained from independent Canadian producers. Further details of the distribution arrangements for these latter films are outlined in the Distribution Branch report at pages 21-22.

Eye Witness and **Coup d'oeil**, the Board's screen-magazine series, again contributed interesting stories about Canadians and Canadian events to the nation's



"Bar Mitzvah"

theatrical screens. Generally, the regular one-reel releases in this series deal briefly with two or three topics. However, **Eye Witness No. 86 (Coup d'oeil, no 86)** was devoted entirely to one subject and was entitled **Bar Mitzvah**. It was the story of religion's place in the life of a young Jewish boy, and it marked the first filming in Canada of the coming-of-age Bar Mitzvah ceremony.

Filmstrips

The Board created 21 filmstrips from its own budget and 23 additional filmstrips for sponsors. Sales of individual strips in Canada rose from 9,393 the previous year to 12,023 this year. Abroad, sales totalled 4,159 in 1956-57, compared to 3,137 the year before.

Filmstrips, which consist of a number of photos, drawings or paintings printed on a strip of 35mm film for projection on a screen, afford an economical means of presenting information in visual form. Prices in Canada range from \$1.50 for a black-and-white filmstrip to \$3.00 for a colored one, to about \$5.50 for a strip with an accompanying recording.

Among the most popular strips produced during the year were those in the **Canadian Geography** series and in the **Canadian History** series. These included **Introducing the Topographical Map**, **Harvesting the Coastal Forest**, **Minéraux des montagnes de l'ouest**, and **La Vérendrye**.

For the first time since the Board began producing filmstrips, an original musical score was written especially to accompany **Cendrillon**, the story of Cinderella. This strip was created to aid in teaching French to children. The illustrations were drawn by children and the recording provided ten minutes of simple French dialogue.

Of particular interest to children in kindergarten or primary grades were the strips **Eskimo Children on Baffin Island, Parts 1 and 2**. Color photographs taken at Pond Inlet near the Arctic Circle were used to show how Eskimo children live in their far northern homes.

The Pocket Gopher and **The Common Loon** were titles of representative strips in the **Canadian Animal** series and the **Birds of Canada** series. In the **Canadian Folksongs** series **The Chesapeake and the Shannon** was completed; it was accompanied by a sound recording of the title folksong which dates back to the war of 1812.



Frame from "The Common Loon"

Still Photographs

The Still Photography Division, as mentioned elsewhere in this report, continues to have its headquarters in Ottawa. It employs two full-time still photographers, and on occasion engages freelance photographers to cover special assignments. The Division's library, extensively used by Government departments and by the general public, includes more than 100,000 pictures on Canadian subjects.

The varied work of the Division includes the making of photos of important official events for record purposes, and of official photographs of Government officials, as well as the provision of stills coverage of the Board's film-making activities. The latter pictures are used for promotion of the Board's productions at home and abroad.

During the year the Division continued its mat release service to publications in Canada and to Department of External Affairs posts abroad. Not only have these photo-stories proven valuable in telling Canada's story abroad, but more than 100 Canadian publications are frequent users of the picture layouts. This year the Division issued 48 such photo-stories. Mat releases to United States publications totalled 27, and to newspapers in other countries, 42.

Stills coverage of 58 motion picture films was undertaken during the year, and seven photographic displays were distributed.

TECHNICAL OPERATIONS

Statistics concerning the activities of the Technical Operations Branch are included this year in Appendix II. Summarizing the figures to be found at page 35, it will be seen that:

There was an increase of almost 10 percent in the film footage processed by the Board.

There was a decrease in the amount of 35mm black-and-white footage processed, with increases in 16mm output in both black-and-white and color.

Material processed in the still photo laboratory, both in color and in black-and-white, was greater than the year before.

Output from the animation and titling division increased by more than 20 percent.

Filmstrips processed by the Technical Operations Branch increased from 62 the previous year to 92 this year.

In response to a request from the United Nations Educational, Scientific and Cultural Organization, the Board entered into a contract with UNESCO to provide technical assistance to the Instituto Latinamericano de Cine Educativo in Mexico. Mr. Jose Kimball of the

latter organization spent some time at the Board studying technical facilities and methods of operations. Later, the chief of the Board's sound division went to Mexico to provide additional technical advice and to help the Instituto set up its sound recording studios.

The Government of Finland, through the Motion Picture Association of America, requested information about the Board's experience in documentary filmmaking and a brief report was prepared in answer. The Government of India also expressed interest in the Board's new building and its operating methods, and sent a representative from the Indian High Commissioner's Office in Ottawa to visit the Board's premises. These were typical of a number of similar requests received from agencies outside Canada, seeking technical information about the Board's general operations or about some specific aspect of its work.

Films will play a major part in telling Canada's story to the crowds of people expected to attend the Universal and International Exhibition in Brussels, Belgium, in 1958. The Board's technical staff, as adviser to the Canadian Government Exhibition Commission, was asked to consult on plans and to prepare specifications for the projection facilities to be installed in the Canadian Pavillion at this Fair. Branch members made extensive studies and recommendations relating to the acoustics in the Pavilion and the placement of equipment; they also drew up the detailed tender forms and contracts required for competitive bidding by firms



Engineering Division of Technical Operations Branch is responsible for overhaul and maintenance of NFB 16mm projection equipment

interested in supplying equipment for Canadian use at the Fair.

In the laboratory the 16mm color developing machine was put in service on a test basis as film stock became available from suppliers. Its basic design had been developed by Board employees in association with a consulting engineer. The machine itself was constructed by a Canadian manufacturer without any previous acquaintance with film equipment. As a result of experience gained in this project the manufacturing firm has taken on several projects for renovation and installation of processing equipment for the Canadian film industry.

Installation of studio sound recording facilities was completed during the year. This included a 19-input re-recording channel in Theater 1, and 12-input re-recording channels in Theaters 2 and 3. These installations make it possible to carry on three simultaneous theater or studio recordings, compared to one previously available in Ottawa.

Such improved facilities also meant considerable reduction in the length of time required to complete a "mix". Comparative figures show that in this fiscal year there were final mixes of 708 reels, contrasted with 422 reels in 1955-56.

During the course of the last fiscal year, the Board continued to provide advisory assistance to the industry whenever possible. This activity included such items as advice on equipment and processes, discussions on organizational procedures and the loan of personnel for study of specialized technical problems when no alternative engineering service was available in Canada.

DISTRIBUTION

In Ceylon a cinema van travels throughout the land showing motion pictures to large audiences of people who may never before have seen a film. There is every likelihood that one of the films will be a Canadian one from the National Film Board.

In Montreal a supply ship, outward bound for its once-yearly visit to outposts in the Canadian Arctic, departs with a shipment of film projectors, power generators and hundreds of prints of NFB films.

In rural centers across Canada, community groups gather for an evening of films and discussion; in homes, television viewers are looking at the latest National Film Board release; in theaters, Canadian films leaven the loaf as audiences enjoying a current Hollywood epic also view a **Canada Carries On** or **Eye Witness** release from NFB.

These are just a few examples illustrating how people in Canada and abroad are becoming better acquainted with this country through film showings arranged by the National Film Board.

In general, NFB films are circulated in Canada and abroad non-theatrically, theatrically and through television.

Non-theatrical

Traditionally, the most extensive and useful distribution of documentary films has been through non-theatrical showings. This was again reflected by the fact that during this fiscal year there were 217,300 such showings reported in Canada to audiences totalling 15,323,600, and an additional 179,500 reported showings abroad to audiences aggregating 18,142,900 people. Thus the total number of non-theatrical film showings was almost 400,000 and the cumulative reported audience was in excess of 33,000,000. These figures were about five percent higher than the corresponding totals for the previous year.

In Canada this impressive distribution was achieved through active cooperation between the Board and many national, provincial and community organizations. These include such agencies as the Canadian Association for Adult Education and the Canadian Film Institute; provincial government departments and university extension departments; public libraries, federations of film councils, and other voluntary groups. School students comprised 8,279,400 of the reported audience total; the rural community audience numbered 2,052,700; urban community groups added a further 3,670,400; special screenings for vacation visitors were attended by 1,100,300; and industrial, trade union and other miscellaneous screenings added approximately 220,800 to the reported audience totals.

Across Canada, NFB field representatives work with film-using groups to stimulate effective and widespread use of the 16mm non-theatrical film. Here is the story of one of them and his work.

Twice a year, in early spring and late fall, Damase Bouvier one of five NFB field representatives in Alberta, drives from Edmonton on a 3,000-mile, six-weeks tour of his territory. His journey takes him north, through the vast area of lakes and woods stretched east and west between Edmonton and the Arctic tundra.

The people served by this NFB representative are scattered through hundreds of communities, each of which depends to some extent on Mr. Bouvier and his films for an understanding of what other Canadians are doing. In isolated communities films serve many purposes and many volunteers share the work of establishing local film libraries and distributing the films. It is these local volunteers that "Dan" Bouvier will visit.

Along the route of his long journeys, Bouvier spends many hours discussing films with leaders of active groups. He will talk to clergymen, school teachers, service club leaders, women's organizations—any and everyone who has an interest in using films purposefully. Many an evening will be also spent demonstrating how films and filmstrips should be projected, discussed and utilized in the life of the groups and the community.

To maintain a steady supply of new films in places where there are few people, a system of exchange between communities has to be organized. First, a committee or council representing the local film-using groups is established. This group then contacts similar bodies in other communities and arranges the exchange of

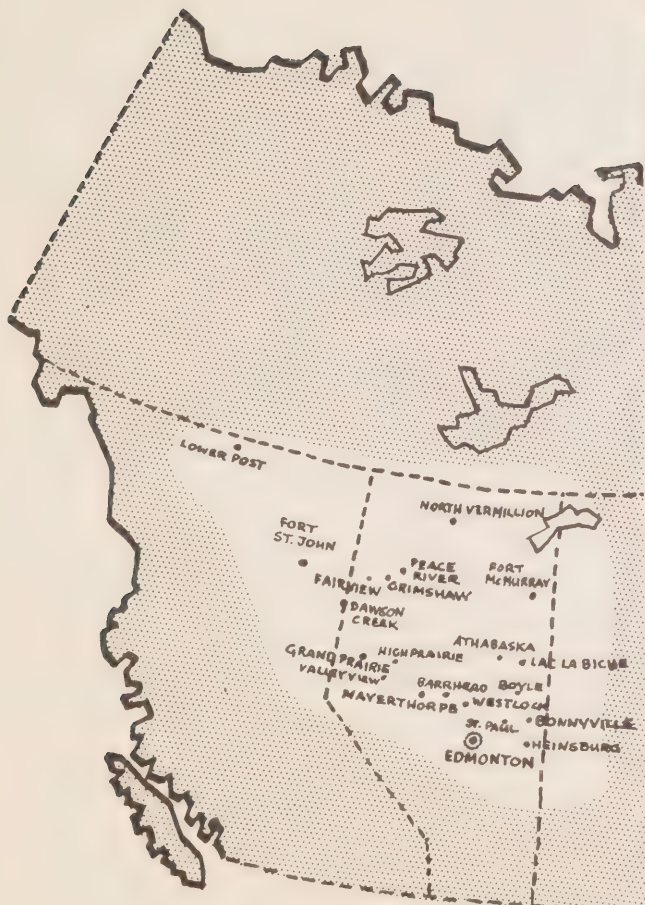
films. Sometimes this system of exchange of films is formalized by a federation of the participating film councils or committees. There are two such federations of film councils in Bouvier's territory.

When Bouvier began his work with NFB in 1942 only the larger communities had access to films. Now there are more than 350 film showings a month sponsored by 21 local councils. Some 450 films are now available for circulation in the area, in addition to an hour-long program of new films provided by the National Film Board each month. The NFB program is distributed to 137 communities of which 27 are French-speaking.

Hence, the NFB representative's duties entail not only the encouragement of local initiative in securing and showing films but also the arrangement of circuits for the monthly film programs. Distance between places is a major problem. Sometimes a program must be passed from one film council to another in a community 300 miles away. Transportation by road, rail or air must be scheduled in such a way that there is no serious lag in the circulation of film programs.

Where the local film agency—the film council—has acquired familiarity and confidence in arranging exchange of films, in training of volunteer operators and in the many details of successful operation of film services, Mr. Bouvier's visit will be spent in reporting and demonstrating new developments in film distribution. Elsewhere, where the film idea is new, he will have to guide the local volunteers and perhaps arrange for help from another film council when he is gone.

Much of his work is also with individuals—a school teacher who is pioneering in visual education in



NFB field representative Damase Bouvier and his territory

her district, or a public health nurse who wants to use filmstrips in a campaign to prevent the spread of disease. During his tour, the NFB representative will make hundreds of such calls on individuals and in many cases arrange to forward further information by mail.

Back in Edmonton at the end of his long survey, "Dan" Bouvier will find more work accumulated. There will be letters to answer, catalogues and discussion guides to mail, and reports to make to his regional supervisor. When that is done, the representative will turn to a project very close to his heart—the distribution of French-language films in the neighboring provinces of British Columbia and Saskatchewan.

* * * * *

Further progress has been made in establishing film services to Canada's northern settlements. Thirty-nine projectors and seventeen generators have been loaned to the Department of Northern Affairs and National Resources and to the Department of Transport for shipment to outpost settlements. Blocks of films are being provided to approximately 75 settlements, missions and stations. Shipment of the blocks is being handled entirely by the two departments. The blocks range in size from 20 to 120 titles, depending upon the rotation period, which varies from monthly to annual.

Altogether, more than 2,500 prints were shipped during the year—by Arctic supply ships, by aircraft and, in some cases, by rail—to northern destinations as well as to isolated points on both the Atlantic and Pacific coasts. The service extends north to five stations beyond the Magnetic Pole.

Increasing importance was attached to films as an aid in telling Canada's story abroad. The Board's films

were seen in more than 60 countries, as well as on ships at sea. The number of prints sent abroad during the year was 4,287, compared to 3,444 the year before. As far as the budget will allow, films are versioned into the language of the country in which they will circulate. Much of the distribution was achieved through film libraries operated from foreign offices of the Departments of External Affairs or Trade and Commerce.

Significant distribution is being obtained from exchange agreements with government agencies, other film producers and departments of education in foreign lands. Generally, the agreements provide distribution for only a few subjects but the use of the films is quite extensive. For example, the Institut Fur Film Und Bild obtained **Physical Regions of Canada** under exchange agreement, made a silent German version for school use and has 269 copies in distribution—more copies of this film than are in circulation throughout the rest of the world.

The Board participated in more than twenty-five film festivals abroad during the year. These ranged from the large public festivals such as those at Cannes, Venice and Berlin, to specialized festivals concerned only with films in one subject area, such as the festival held in conjunction with the 23rd Congress for Housing and Town Planning at Vienna, Austria, where **Farewell Oak Street** won first prize. Awards won during the year are listed at pages 25-27.

For approximately ten years, some NFB films have been used on ships in the trans-Atlantic service. During the past three years, efforts have been made to place NFB films on all ships making regular trips to Canada as well as on ships serving other areas.

Special efforts were made to provide travel promotion films on cruise ships and those carrying a high proportion of vacationers. Examples are the travel films used on Canada Steamship Lines ships; the C.P.R. Great Lakes Service and also the West Coast Service; the Furness Withy Trans-Atlantic Service during the summer months; the ferries between the mainland and Prince Edward Island, and between Maine and Nova Scotia; the Royal Inter-Ocean Lines cruising from Japan via India and Africa to South America; the Italian Line between New York and Italy, and the Orient Line between Vancouver and Australia.

Special blocks of films—mostly German-language versions—were provided in collaboration with the Department of Citizenship and Immigration on ships of the Arosa Line for showing to groups of immigrants brought from Europe each summer.

Shipboard screenings help the Board achieve its objectives in several ways: the audience reached is usually large and the informal atmosphere offers opportunity for discussion about the films shown; the films are especially valuable to people coming to this country as immigrants; and frequently the films encourage travellers to see more of Canada and its vacation attractions.

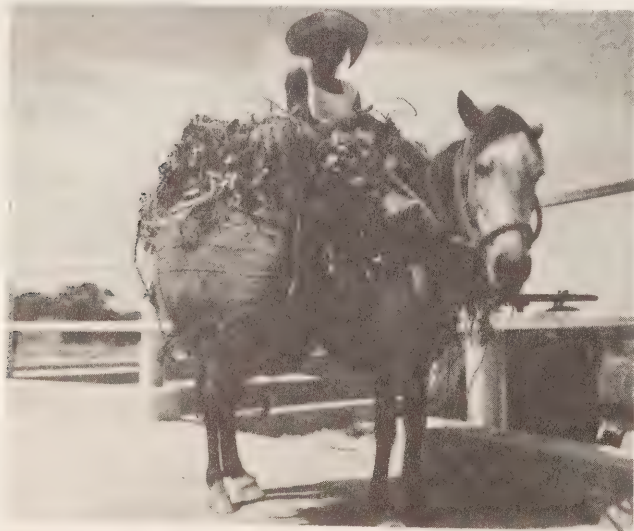
Theatrical

In Canada the Board's theatrical series—**Canada Carries On** and **En avant Canada**, and **Eye Witness** and **Coup d'oeil**—were made available to exhibitors through Columbia Pictures of Canada. Bookings reported during the year totalled 6,860, compared with 7,294 bookings in the previous year.



"Montreal"

During the year the Board arranged theatrical distribution in the **Canada Carries On-En avant Canada** series for three films produced by independent Canadian producers. These films were **Montreal** and **Trooping the Color**, produced by Associated Screen News of Montreal, and **Money Minters** made by Crawley Films Limited of Ottawa. **Montreal**, released late in this fiscal year, was well received by exhibitors and the public and a contract was signed for its distribution in the United Kingdom. **Trooping the Color** and **Money Minters** are to be released during the 1957-58 fiscal year. The Board welcomed the opportunity to add these well documented, interesting Canadian films to its theatrical series and to provide independent producers with access to theatrical distribution for their productions.



Canada's ties with Haiti were the subject of films in the "Passe-Partout" and "Perspective" series

Outside Canada, the Board distributes films theatrically by contract with international and local distributors. At March 31, 1957, the Board held contracts with 55 distributors, covering the distribution of 516 titles. The territories assigned in these contracts ranged from rights to "one film in one country" to rights for "the world except Canada". In some cases the Board receives an outright royalty payment when a contract is signed; in others it receives a percentage of rental fees.

Some distributors provide detailed reports of audiences reached through theatrical showings; others submit information in more general terms. For example, a major distributing company bought United States theatrical rights to **World in a Marsh** and is now circulating 125 prints of this two-reel color film from more than 30 film exchanges in that country. This will provide "saturation" coverage and is typical of the widespread distribution frequently achieved by theatrical release of a film.

Generally speaking, the theatrical booking situation is somewhat brighter abroad than in North America, for these reasons: (1) Television elsewhere has not attained the same status as an entertainment medium that it enjoys on this continent; consequently theater attendance remains at a high level. (2) European exhibition patterns allow more time for showing the kinds of short films the Board is able to supply. (3) Successes attained by NFB films at international film festivals such as those at Cannes, Venice and Edinburgh help materially in securing theatrical distribution contracts not only in Europe but throughout the world.

Television

Television has assumed singular importance as a medium for reaching vast audiences in many parts of

the world. It is estimated that there are now approximately sixty million television sets in use throughout the world. About forty million of these are in the United States; six-and-a-half million in the United Kingdom; two-and-a-half million in Canada; more than two million in Europe, aside from more than one-and-a-quarter million in Russia; more than one-and-a-quarter million in Latin America; about half a million in Asia, mostly in Japan; and about thirty thousand in Australia.

An NFB film was first telecast from New York as early as 1943. In the intervening years the Board has kept closely in touch with the developing new medium in order to take full advantage of the opportunities it offers for acquainting viewers with the Board's films and with Canada.

This year saw a marked increase in the use of NFB material by Canadian stations. Films included in various series—**Perspective** and **Passe-Partout**, and the earlier **Window on Canada** and **On the Spot** programs—were telecast 1,600 times, compared to 1,125 similar telecasts the year before.

Other Board films, ranging in length from three-minute "filler" items to the 53-minute **Canadian Profile**, were shown 3,510 times; the corresponding total the previous year was 2,086. In all, there were 5,110 telecasts of Board productions over forty stations in Canada. This was almost 1,900 more telecasts than the 3,211 TV uses of Board product the year before. New stations beginning operations accounted for part of this increase; part of it resulted from the establishment of television libraries in the Board's regional offices, to provide improved service to stations wishing to "spot-book" films; and part of it resulted from the booking of films to the complete network of stations through the C.B.C.

Beyond Canada, NFB films were seen frequently on television screens in the United States and its possessions; in the United Kingdom, on both the British Broadcasting Corporation and the Independent Television Authority networks; in France, Switzerland, Finland, Germany, Belgium, Denmark, Luxembourg, Italy and Portugal; and in Central and South America, Asia and Australia.

To help achieve such widespread international distribution, the Board has contracts with commercial firms in various countries. During this year, contracts were arranged for distribution of NFB films in Australia and Japan, two lands where television is relatively new.



"Joe and Roxy"—one of "Perspective's" three films on adolescence

Growth of TV in other countries appeared likely to result in increased booking of Canadian films. As an example, the Italian national television system bought 21 NFB films, which will be "dubbed" into Italian for use on the Italian network. Similar deals were pending with other countries at the end of the fiscal year.

A special filmclip, intended for use in programs saluting Canada on July 1st, was provided free to television stations in several countries. It was used extensively: in the United States alone, almost 300 stations reported they had played the film, which comprised the choral singing of *O Canada* and a pictorial background of typical Canadian scenes.

Bookings of both commercial and free travel films have fallen off during the year—e.g. commercial bookings have dropped to 656 from 1,266 the previous year. There are two main causes for this drop: (1) the films in both the commercial and free travel film libraries have been in distribution for a number of years and most stations who could use this type of film have already played them; (2) as there is unlimited material available, the stations devote less time to non-series films. It is expected that different types of promotion may reactivate some of the older films and that some of the series films which were produced for Canadian television will be suitable for distribution in the United States.

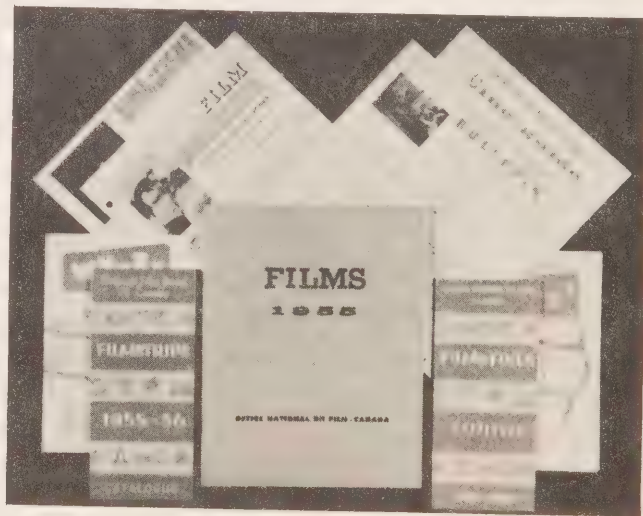
Print Sales

Important distribution is achieved through the sale of 16mm prints, although the result of this activity is not reflected directly in audience statistics compiled by the Board. In 1956-57, for example, the Board sold 3,331 prints of its films in Canada and 2,747 prints

abroad. Most of these were bought by libraries, film councils and other film-using groups. This ensured that the prints would be screened often, for such purchasers actively promote the circulation of films as part of their public service and usually make them available to casual borrowers at modest rental fees.

The Board's local representatives offer a preview service to prospective buyers in Canada. Abroad, the Board's products are sold through its foreign offices and also through commercial distributors acting as the Board's agents.

The total income from 16mm print sales during the year, exclusive of sales through commercial distributors, was \$345,500.



Informational and promotional materials aid distribution and print sales

AWARDS FOR 1956-57

Film Awards

ACCIDENTS DON'T HAPPEN No. 7
("Early Handling of Spinal Injuries")

Certificate of Merit, Safety, Industrial & General
category, Cleveland Film Festival, U.S.A.

ANGOTEE

Cup of the Tourist Office, Trento Film Festival, Italy.

BARBARA ANN SCOTT*

Silver Plate of the Italian Sports Center, Sports Festival,
Cortina d'Ampezzo, Italy.

BLINKITY BLANK

Honorable Mention, Sodre Film Festival, Montevideo,
Uruguay. Certificate of Merit, International Docu-
mentary Film Festival, Cape Town, South Africa.

THE COLOUR OF LIFE

Golden Reel Award, Golden Reel Film Festival, Film
Council of America. Second Award, Classroom category,
Kootenay Film Festival, British Columbia.

EMBRYONIC DEVELOPMENT

No. 1: THE CHICK

Cup of National Association of Film Journalists, Salerno,
Italy.

FAREWELL OAK STREET

First Prize, Town Planning category, 23rd Congress for
Housing & Town Planning, Vienna, Austria.

FIRST AID FOR AIRCREW

First Award, Non-theatrical group, Instructional and
Occupational films, National Council on Films for
Safety, U.S.A.

GO TO BLAZES

(Perspective series)

First Award, National Council on Films for Safety,
U.S.A.

IRON FROM THE NORTH

Award of Merit, Educational category, Columbus Film
Festival, U.S.A. Achievement Award (First), Kootenay
Film Festival, British Columbia.

THE JOLIFOU INN

First Award, Creative Arts category, International Docu-
mentary Film Festival, Yorkton, Saskatchewan.

LAND OF THE LONG DAY

Grand Trophy, Documentary Film Festival, Salerno,
Italy. Diploma of Honor, Sports Festival, Cortina d'Am-
pezzo, Italy.

**Award won by French version*

MAN AGAINST A FUNGUS

Award of Excellence, Biological Photographers Association, Rochester, N.Y., U.S.A.

ONE LITTLE INDIAN

First Prize, Abstract films, Rapallo Film Festival, Italy. Great Cup of the Province of Genoa (for one of two best films presented for the first time at a Festival), Padua, Italy.

ONE MAN'S OPINION

(What Do You Think? series)

Second Award, Classroom category, Kootenay Film Festival, British Columbia.

RICHES OF THE EARTH

Best Film, International Survey of Educational & Didactic Films, Padua, Italy.

ROAD OF IRON

Achievement Award (First), Industrial category, Kootenay Film Festival, British Columbia.

RYTHMETIC

Diploma of Merit, International Film Festival, Edinburgh, Scotland. Certificate of Merit, International Film Festival, Johannesburg, South Africa. Certificate of Merit, International Film Festival, Durban, South Africa. Silver Bear, Berlin Film Festival, Germany. Purchase Prize, 8th Festival of Contemporary Arts, University of Illinois, U.S.A.

SALT COD

Achievement Award (First), Kootenay Film Festival, British Columbia.



"The Jolifou Inn"



"The Shepherd"

SASKATCHEWAN TRAVELLER

(Perspective series)

Honorable Mention, General Interest category, International Documentary Film Festival, Yorkton, Saskatchewan.

THE SHEPHERD

Certificate of Merit, Cork Film Festival, Ireland. Diploma of Merit, International Film Festival, Edinburgh, Scotland. Honorable Mention, International Film Festival, Durban, South Africa. First Award, General Interest category, International Documentary Film Festival, Yorkton, Saskatchewan. Certificate of Merit, International Film Festival, Johannesburg, South Africa. Certificate of Merit, International Film Festival, Cape Town, South Africa.

THE STRATFORD ADVENTURE

Achievement Award (First), Artistic category, Kootenay Film Festival, British Columbia. Certificate of Merit, International Film Festival, Johannesburg, South Africa. Award of Merit, Theater Arts category, Columbus Film Festival, U.S.A.

STRIKE IN TOWN

Silver Reel Award, Golden Reel Film Festival, Film Council of America.

TO SERVE THE MIND

Silver Reel Award, Golden Reel Film Festival, Film Council of America.

WORLD IN A MARSH

First Award, Natural History category, International Documentary Film Festival, Yorkton, Saskatchewan. First Award, Natural Science category, International Survey of Scientific and Didactic Films, University of Padua, Italy. *First Prize, Scientific Films category, Rapallo Film Festival, Italy. *Ricordi Cup (for best sound track), Rapallo Film Festival, Italy.

**Award won by French version*

ADMINISTRATION

The Administration Branch, which is responsible for financial control and for a number of general services, was able to effect consolidation of certain operations as a result of the Board's move to Montreal. This was particularly true in the management of stores, in the receiving and shipping operations, in personnel counseling and in accounting where centralization in one building produces greater efficiency. On the other hand such services as health, security, telephone and postage, formerly provided to the Board at no cost or in part by other Government departments, are now the full financial responsibility of the Board and are administered by the Administration Branch. The net result is a small increase in the working strength of the Branch.

Personnel

The Board's regular staff increased from 561 at March 31, 1956, to 593 at March 31, 1957. The increase over the previous year was due largely to additional production and technical services provided in the new Montreal building (e.g., shooting stage, color developing and, to a lesser extent, general administrative services such as switchboard and messenger service). However, an increase in the film program and technological changes in sound recording also accounted for a proportion of the increase in staff. An abnormally high turnover for 1956-57 (20.4 percent) can be attributed, as it was the previous year, to the move of

the Board's operations from Ottawa to Montreal. A number of employees came to Montreal but after working for several months decided not to stay permanently and resigned during the year in order to return to Ottawa. Over the period from April 1, 1955, to March 31, 1957, 61 gave the move as their reason for leaving staff. In many more cases during the same period it undoubtedly was one of several reasons for separation. Fortunately, the effect of these separations was not of major consequence since the majority of the employees were in the clerical categories. As is to be expected whenever turnover is high, there was a proportionately higher volume of recruiting. Applications received numbered 2,224 as compared with 2,199 the previous year. Interviews numbered 1,713 during the year as compared with 1,647 the previous year. Total placements (continuing, term, contract and casual) numbered 549 as against 502 in the previous year.

The Board had a government scholar from India for the whole year and a UNESCO Fellow from Pakistan for four months. Four more scholars—from Indonesia, Jamaica, Mexico and Pakistan—came for briefer periods.

Effective April 1, 1956, the Board was authorized to provide a general revision of salaries to its employees. This revision was generally comparable to the revision granted to the Civil Service.

Financial Summary

In addition to the accounts maintained by the Comptroller of the Treasury with respect to cash transactions, the Board (in accordance with the requirement of section 17 of the National Film Act 1950) maintains a system of accounts on an accrual basis from which the financial statements of the Board are prepared.

Section 18 of the Act provides for the establishment of the National Film Board Operating Account in the Consolidated Revenue Fund, and directs that the Operating Account be credited with (a) amounts transferred from appropriations made by Parliament for the operations of the Board in respect of expenditures incurred in such operations, but not including amounts spent for the acquisition of capital equipment, (b) amounts transferred from appropriations for expenditures by other departments for film activities, in respect of work undertaken for those departments, and (c) all other monies received in respect of the operations of the Board. Cheques issued by the Comptroller of the Treasury in liquidation of liabilities arising out of the expenditures incurred by the Board are charged to the Account. Following the close of each fiscal year, an amount equivalent to the excess of income over expense, reflected by the Board's accounts, is charged to the Operating Account by the Comptroller of the Treasury and transferred to the credit of revenue.

The Board's income, which was derived from (a) Parliamentary appropriations, (b) work undertaken for Government departments, (c) commercial sales, (d) rentals and royalties and other miscellaneous items,

amounted to \$6,556,520 during the year ended March 31, 1957. This compared with \$5,579,507 for the previous year. Expenditures incurred by the Board for administration, production and distribution of films and other visual materials in connection with its main program totalled \$4,002,625 for the year ended March 31, 1957, compared with \$3,480,935 for the previous year. Work completed for Government departments decreased \$99,561, from \$1,047,600 in 1955-56 to \$948,039 in 1956-57. Revenue from sales, rentals and royalties, and other miscellaneous sources was up from \$302,391 to \$463,414, of which \$452,402 was used for two purposes: (a) to help finance the production of television films (\$273,000), and (b) to meet contingencies in other activities of the Board's program (\$179,402). The unspent balance (\$11,012) was transferred to the credit of the Receiver General as revenue. Acquisition of equipment from funds provided by Parliamentary appropriation amounted to \$157,348 for the year ended March 31, 1957, compared to \$146,728 for the previous year. Outlays related to transfer to the new building in Montreal amounted to \$957,896 for dismantling, conversion and installation of existing equipment and acquisition of new equipment, in addition to \$294,677 for removal expenses and other costs.

The Balance Sheet as at March 31, 1957, certified by the Auditor General together with the related Statement of Income and Expense for the year and a supporting schedule for the Balance Sheet equipment item appear in this report. Following these statements there are presented certain explanatory annexes taken from the accounts maintained by the Board.

NATIONAL FILM BOARD

(ESTABLISHED BY THE NATIONAL FILM ACT)

Balance Sheet as at March 31, 1957

(with comparative figures as at March 31, 1956)

Assets			Liabilities		
	1957	1956		1957	1956
Cash	\$ 7,252	\$ 33,149	Accounts Payable	\$ 282,426	\$ 394,535
Accounts Receivable:			Advances by Customers	27,365	43,122
Departments of the Government of Canada	\$476,204	322,506	Contractors' Security Deposits	3,821	22,540
Other (less provision for doubtful accounts: 1957, \$5,145; 1956, \$7,565) ..	83,696	85,111	Receiver General of Canada — Excess of Income over Expense for the year, per Statement of Income and Expense	11,012	15,186
	<u>559,900</u>		Proprietary Equity:		
			National Film Board Operating Ac- count established by section 18 of the National Film Act..	\$808,270	576,649
Receivable under Parliamentary			Equity represented by		
Appropriations	118,308	270,071	equipment transferred		
Employees' Travel Advances	27,704	32,206	to the Board at its in- ception, or purchased		
Inventories, at cost:			out of funds provided		
Materials and supplies	225,695	177,043	through Parliamentary		
Work in progress	34,666	10,595	appropriations, less dis- posals	<u>3,367,905</u>	<u>2,140,373</u>
Prints held for sale	146,443	116,576		4,176,175	
	<u>406,804</u>			<u>4,500,799</u>	<u>3,192,405</u>
Prepaid Expenses	12,926	4,775			
Equipment, at cost, per Schedule "A"					
(contra)	3,367,905	2,140,373			
	<u>4,500,799</u>	<u>3,192,405</u>			

The accounts of the National Film Board for the year ended March 31, 1957 having been examined, I certify that, in my opinion, the above Balance Sheet gives a true and fair view of the state of the Board's affairs as at March 31, 1957, and the related Statement of Income and Expense gives a true and fair view of the results of its operations for the year ended March 31, 1957.

Certified correct: E. S. CORISTINE
Director of Administration

Approved: GUY ROBERGE
Government Film Commissioner

The accounts of the National Film Board for the year ended March 31, 1957 having been examined, I certify that, in my opinion, the above Balance Sheet gives a true and fair view of the state of the Board's affairs as at March 31, 1957, and the related Statement of Income and Expense gives a true and fair view of the income and expense for the year, according to the best of my information and the explanations given to me and as shown by the books of the Board.

WATSON SELLAR,
Auditor General of Canada

NATIONAL FILM BOARD

Statement of Income and Expense for the year ended March 31, 1957

(with comparative figures for the year ended March 31, 1956)

	1957	1956
Income		
Parliamentary appropriations	\$4,960,143	\$4,067,393
Sales of films and other visual materials to Government departments	948,039	1,047,600
Commercial sales	216,588	223,444
Rentals and royalties	422,624	232,497
Miscellaneous	9,126	8,573
	<u>6,556,520</u>	<u>5,579,507</u>
Expense		
Main programme —		
Production of films and other visual materials	\$1,840,244	1,654,738
Distribution	1,549,380	1,352,285
Administration and general services	613,001	473,912
	<u>4,002,625</u>	
Cost of production of films and other visual materials for Government departments	968,109	1,026,174
Cost of production relating to commercial sales	164,854	183,549
Acquisition of equipment	157,347	146,728
Outlays related to transfer to new building —		
Dismantling, conversion and installation of existing equipment and acquisition of new equipment	957,896	596,220
Removal expenses and other costs	294,677	130,715
	<u>1,252,573</u>	
	<u>6,545,508</u>	<u>5,564,321</u>
Excess of Income over Expense, transferred to the Receiver General of Canada for credit to Revenue	<u>11,012</u>	<u>15,186</u>

Note: The above figures do not include charges for: (a) premises, office furniture and furnishings and maintenance services provided by the Department of Public Works, and (b) certain accounting services provided by the Office of the Comptroller of the Treasury.

NATIONAL FILM BOARD

Equipment, at cost, as at March 31, 1957

(with comparative figures as at March 31, 1956)

Schedule "A"

	1957	1956
Photographic equipment	\$ 482,341	\$ 432,039
Laboratory equipment	895,841	423,417
Projection equipment	395,953	341,948
Sound equipment	807,495	341,495
Editing equipment	226,837	134,053
Stage equipment	128,655	73,427
Machine shop equipment	79,222	67,291
Research and testing apparatus	51,015	44,922
Power generating equipment....	49,106	44,283
Office equipment	135,577	113,736
Automobiles and trucks.....	59,219	53,066
Miscellaneous	56,644	70,696
	3,367,905	2,140,373

Note: The above amounts are book values, subject to adjustment following completion of an inventory to be taken in 1957-58, because of the removal of the equipment from Ottawa to Montreal during the year ended March 31, 1957.

On the opposite page appear four supplementary statements taken from the Board's records, which give details of income from rentals and royalties, and of expenses incurred in the three functions of the Board's main program.



FINANCIAL ANNEXES

RENTALS AND ROYALTIES

(1956-1957 Income)

	Total	Non-Theatrical	Theatrical	Television
Canada	\$346,314	—	3,656	342,658
U.S.A.	59,953	30,201	18,931	10,821
U.K.	5,540	943	2,315	2,282
Other Foreign	10,817	1,090	7,767	1,960
	<u>\$422,624</u>	<u>32,234</u>	<u>32,669</u>	<u>357,721</u>

ADMINISTRATION AND GENERAL SERVICES

(1956-1957 Expense)

Executive	\$ 51,773
Administration	251,406
General Services	309,822
	<u>\$613,001</u>

PRODUCTION OF FILMS AND OTHER VISUAL MATERIALS

(1956-1957 Expense)

Films for Theatrical distribution	\$ 109,269
International Newsreels	50,791
General Program	642,996
Adaptations and revisions of existing films into other languages and lengths for further distribution	43,853
Films for Television	874,238
Filmstrip production	42,759
Photo services	76,338
	<u>\$1,840,244</u>

DISTRIBUTION OF FILMS

(1956-1957 Expense)

Administration	\$ 174,425
Canadian Non-Theatrical	855,061
Commercial	62,795
International	357,536
Catalogues and other Informational materials	99,563
	<u>\$1,549,380</u>

APPENDIX I

PRODUCTION STATISTICS

Films Produced by the National Film Board (1956-57):

	Originals		TV Originals		Versions & Revisions			Sub-Total			TOTAL
	English	French	English	French	English	French	Other	English	French	Other	
NFB Program	12	7	36	22	7	21	15	55	50	15	120
Sponsored Program	14	1	—	—	4	4	2	18	5	2	25

Films Produced for NFB under Contract by Commercial Film Companies (1956-57):

	Originals		TV Originals		Versions & Revisions			Sub-Total			
	English	French	English	French	English	French	Other	English	French	Other	
NFB Program	—	—	—	—	—	—	12	—	—	12	12
Sponsored Program	6	1	—	—	3	6	7	9	7	7	23

Additional Production Items Produced by NFB (1956-57):

	News Stories	Newsclips	Trailers	TV Stories	
NFB Program	43	1	—	—	44
Sponsored Program	—	31	1	5	37

Total number of production completions in 1956-57..... 261

APPENDIX II

TECHNICAL OPERATIONS

STATISTICS

MOTION PICTURE LABORATORIES

	Footage Processed	
	1955-56	1956-57
35mm Black-and-White	4,141,838	2,578,985
16mm Black-and-White	6,738,887	8,911,766
16mm Color	2,286,119	2,891,020
	<hr/> 13,166,844	<hr/> 14,381,771

CAMERA

	Footage Exposed	
	1955-56	1956-57
35mm Original Black-and-White negative	569,519	206,320
35mm Color	54,525	8,400
16mm Color	50,575	70,410
16mm Black-and-White	439,584	474,633
	<hr/> 1,114,203	<hr/> 759,763

STILLS LABORATORY

	1955-56	1956-57
Color		
Total Processing (sheets, rolls and dye transfer prints)	563	748
Slides	3,402	2,512
Transparencies	194	81

Black-and-White

Total Prints	106,765	111,548
Portraits and Passports	531	94
Multilith Plates	524	556
Other (includes slides and negatives developed)	7,932	7,322

SOUND AND PROJECTION

	Footage Recorded	
	1955-56	1956-57
35mm Footage.....	434,377	173,139
16mm Footage.....	385,916	785,956
Final Mixes.....	197	287
	(422 reels)	(708 reels)
16mm Re-recordings	196	160
	(420 reels)	(384 reels)

ANIMATION AND TITLE PHOTOGRAPHY

	1955-56	1956-57
Animation and Title shooting	62,683 ft.	76,700 ft.
Filmstrips completed	62	92



"Fish Spoilage Control"



"From Ten to Twelve"



"The Pocket Gopher"



"Man of America"

EDMOND CLOUTIER, C.M.G., O.A., D.S.P.
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY
HULL, 1957

Canada National Film Board

NATIONAL FILM BOARD OF CANADA

91 FB

1955



ANNUAL 1957-1958 REPORT

October 17, 1958

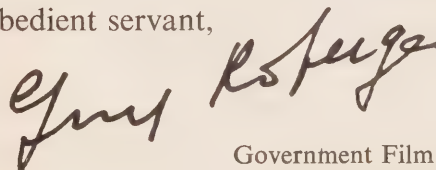
The Honourable Ellen L. Fairclough, P.C., M.P.
Minister of Citizenship and Immigration.

Madam:

I have the honour to present to you this Nineteenth Annual Report of the work of the National Film Board of Canada for the period April 1, 1957 to March 31, 1958.

This Report was approved by the Board of Governors of the National Film Board at a meeting on September 4 - 5, 1958.

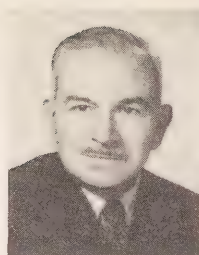
Your obedient servant,

A handwritten signature in dark ink, appearing to read "Guy R. Stange". The signature is written in a cursive, flowing style.

Government Film Commissioner and
Chairman, National Film Board



GUY ROBERGE



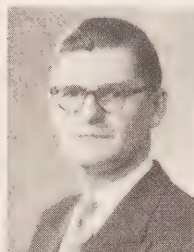
LÉON LORTIE



CHARLES S. BAND



CHARLES STEIN



JULES LÉGER



MRS. A. F. BROWN



R. GORDON ROBERTSON



Lt.-Col. C. C. I. MERRITT

The members of the Board of Governors at March 31, 1958 were: **Mr. Guy Roberge, Q.C.**, Government Film Commissioner and Chairman of the Board; **Dr. Léon Lortie**, University of Montreal; **Mr. Charles S. Band**, Toronto; **Mr. Charles Stein, Q.C.**, Under-Secretary of State, Ottawa; **Mr. Jules Léger**, Under-Secretary of State for External Affairs, Ottawa; **Mrs. A. F. Brown**, Winnipeg; **Mr. R. Gordon Robertson**, Deputy Minister, Department of Northern Affairs and National Resources, Ottawa, **Lt. Col. C. C. I. Merritt, V.C., E.D.**, Vancouver.

THE NATIONAL FILM BOARD

The purpose of the National Film Board is stated in the National Film Act of 1950: "to initiate and promote the production and distribution of films in the national interest, and in particular to produce and distribute, and to promote the production and distribution of films designed to interpret Canada to Canadians and to other countries." In accordance with the National Film Act the Board's production program of films, filmstrips and photographs reflects the life and thought of Canada as it is manifested in the many interests, problems and achievements of Canadians from coast to coast and sometimes abroad.

Distribution of the Board's productions utilizes all channels — theaters, television and community film libraries — placing the Board's films before the largest possible audience in Canada and abroad.

The Board operates under the direction and control of the Minister and is governed by a nine-member Board of Governors; of which the Government Film Commissioner is Chairman. Three members of the Board are selected from the public service and five from outside it.

Headquarters

The Board is divided into four branches: Production, Distribution, Technical Operations and Administration. These operations are centered in the City of Saint-Laurent, in Greater Montreal, Quebec. The head office of the Board is in Ottawa. There, in addition to the Chairman's office and some headquarters administrative personnel, the following services are maintained:

The Liaison Division, responsible for maintaining contact between Government departments and agencies and the Board's operating divisions.

The Still Photography Division and the still photo library.

A film preview library.

A theater with both 16mm and 35mm projection facilities, equipped for interlock screenings.

The Distribution field representatives for the Eastern Ontario and Hull, Quebec, areas are also situated in the Ottawa office.

Field Offices

The Board maintains regional distribution offices at St. John's, Fredericton, Montreal, Toronto, Saskatoon and Vancouver, and offices in 37 other communities across Canada.

Abroad, the Board has offices in London, New Delhi, New York and Chicago. A complete list of the Board's offices is given in Appendix IV, inside back cover.

The Governor General Visits NFB

This year the National Film Board welcomed to its Montreal building many distinguished visitors from Canada and other countries.

Among the guests was His Excellency, the Governor General, whose interest in the Board is of long standing. Welcomed by the Chairman, Mr. Massey said:

"This institution does and must, I feel, play a vital part in making Canadians conscious of their country and



His Excellency the Governor General watches
Norman McLaren at work

what is going on in it. Canada is vast and complex. Few of us have the chance to see more than a small part of it, but through the eyes of your cameras we can get to know every nook and cranny. Your imagination and skill can link our people more closely together and give us an awareness of our country and our own identity.

“And how well you do it! That wonderful film **The Sceptre and the Mace**, which I have seen recently, is an example of how you in the Film Board can show the meaning of our Canadian institutions. Another film which I saw at the same time, **City of Gold**, makes our history come alive.

“Our development in Canada is marked by rapid and continuous change. Through film and photograph, you are able to register this evolution for those who come after us. Much that is important in our national life would be lost if it were not for the imaginative and sensitive record which the Film Board keeps. Exciting things are happening in Canada. A new and distinguished theater of which all Canadians can be proud has grown up in Stratford. The Film Board has told the story in that delightful film, **The Stratford Adventure**. You also record vividly our physical growth — the exploitation of our natural resources and the great engineering feats of our time.

“These are some of the functions of the Film Board here at home, but I know from experience how valuable your work is in interpreting Canada and Canadians to the rest of the world. I often wonder if NFB films are not better known overseas than they are at home. Certainly wherever film festivals take place your entries are acclaimed and respected.”



“The Sceptre and the Mace”

THE YEAR IN REVIEW

The highlight of the year 1957-58 was the release of **The Sceptre and the Mace**, a 30-minute film in Eastman color, showing the opening of Parliament by Her Majesty the Queen. Within two weeks of the actual event, the film was appearing in theaters across Canada.

Designed to bring all the color and feeling of the historic spectacle to every viewer, the film achieved a more enduring value by picturing the event as a culmination of the long evolution of British parliamentary forms of government. The parts of the film illustrating the history of Parliament were planned and completed well in advance and the final work of filming the ceremony itself was hastened by the use of many cameras and special couriers to get the film to Montreal for editing and printing.

Within eleven days of the closing ceremonies, the completed film was given its official premiere in Ottawa before His Excellency, the Governor General, and 1,500 guests. Shortly after its release in Canada **The Sceptre and the Mace** received its European premiere in London, England, with evident pleasure on the part of the audience and movie critics.

Festival Winners

Rivalling **The Sceptre and the Mace** in international interest was **City of Gold**, the Board's documentary film of the Klondike, which contrasts Dawson today with the city of the gold rush period. The film received wide acclaim for its imaginative use of early photographs.

City of Gold won first prize for documentary short features at the 10th International Film Festival in Cannes, France, first prize for general interest films at the Cork

(Ireland) International Festival, and Film of the Year award at the 10th Canadian Film Awards.

At the Irish film festival, Basil Wright, British documentary film-maker on the judging panel, commended **City of Gold** for "charm and poetic tenderness" and "faultless" music score and commentary. By the year's end **City of Gold** had been shown in Canadian theaters and in more than 1,000 theaters in the United States.

Among other award-winners this year: **A Chairy Tale**, first prize for experimental films at the Venice International Film Festival, and a special award of the British Film Academy. **A Chairy Tale** was made by Norman McLaren, film artist and animator, whose work has won the acclaim of critics and audiences all over the world. (A list of the year's awards appears on pages 26-27.)

The Production Program

This year 225 films were completed, an increase of 80 over the previous year when the removal of the Board's staff from Ottawa to Montreal interfered with normal activity. Of this total, 169 films were made under the Board's program, and 56 by the Board under commission from Government departments and agencies. (See Appendix I, page 34, for film production statistics.) Filmstrips made this year numbered 43, while 62 still-picture stories about Canada were released to publications in Canada and abroad.

In addition to the Board's own productions, 33 films — 26 for the Board and 7 for Government departments — were produced by commercial film companies under contract from the Board.

These films together with briefer items — news stories, newsclips, television stories — brought the number of productions to a total of 318.

Television Libraries

The development of television in Canada and elsewhere has created a demand for the Board's films, old and new, for use as program material. Libraries of films for use by television, established in the Board's offices in Vancouver, Saskatoon, Toronto, Montreal and Halifax, supplied 1,290 films for telecast this year. This was in addition to the network telecasts of the Board's television series and to network releases of individual films. In New York and Chicago the Board's offices maintain large libraries of travel films for television as part of a special program, undertaken in cooperation with the Canadian Government Travel Bureau, to encourage the tourist industry in Canada.

16mm Films Abroad

The Board now has non-commercial distributors for Canadian films in 70 countries. There are 153 such outlets, about half of which are Canadian diplomatic and trade posts in 53 countries. A wide variety of cultural and educational organizations in other countries see Canadian films in this way. The total reported audience for 16mm films shown abroad passed 21 millions this year. Further distribution is obtained from sale or rental of NFB films through foreign commercial film agents.

In the United States, the Board organizes the distribution of travel films to groups and organizations through 450 lending agents. In 1957, 83,954 U.S. audiences, with a total reported attendance of 5,071,234, saw Canadian films from these libraries. According to a survey made by the Canadian Government Travel Bureau, one U.S.

visitor in every ten surveyed said his interest in Canada was prompted by Canadian films seen on television or elsewhere.

Many Canadian films are bought by educational or other organizations in foreign lands. For instance, three prints of six films in the Board's **Accidents Don't Happen** series were bought by the Karachi Institute of Personnel Training. The Pedagogy Department of Istanbul University bought the film **Shyness** and the Reykjavik (Iceland) Fisheries Association has purchased **Fish Spoilage Control**, an animated film sponsored by the Department of Fisheries.

Technical Advances

The changeover of sound reproducers in the studio from 35mm magnetic to 16mm Sprocketape was accomplished this year. This was a logical step from the light-weight Sprocketape recorders developed for use on location the year before. Like the new sound recorders, the new reproducers mean a considerable saving in the cost of film recording. Magnetic tape for the new reproducers costs \$9.00 per ten minutes of screen time, compared with \$42.00 under the old system.

For the Department of Trade and Commerce the Board designed and built automatic film-slide changers to show pictures continuously at the Brussels Universal and International Exhibition, 1958. The picture-changers show three sets of slides illustrating Canada's Freedoms, Canada's Government and Canada's Growth. After all slides have been shown the machine automatically returns them to the starting position and shows them again.

Canadian Films at Brussels

Arrangements were completed during this fiscal year for exhibition of Canadian films at the Brussels Universal

and International Exhibition. At the time this report was prepared, about 3,600 visitors a day were attending screenings in the 280-seat theater in the Canadian Pavilion. The films, shown in English and French, include many supplied by commercial film producers and Canadian film sponsors, as well as a large selection from the Film Board's library. Film programs in German and Dutch are also being presented. The showings are jointly sponsored by the Board and the Department of Trade and Commerce.

The Commonwealth of Nations Films

The production of the **Commonwealth of Nations** films was one of the most challenging assignments ever undertaken by the Board. The task was to present the Commonwealth concept from many points of view and yet give it a prevailing Canadian viewpoint. The collaboration of Dr. Edgar McInnis, president of the Canadian Institute of International Affairs, was of great assistance in this respect.

Thousands of feet of film, much from the Board's own resources and much from abroad, were examined and edited to create a film series that would be as thorough in its study of the Commonwealth as it was compelling in its presentation. It was conceived as one film in 13 half-hour parts that would be suitable for the formal study of world affairs, but with a treatment that would catch the interest of the most casual viewer and stimulate him to further inquiry.

Television gave the film space, a weekly rhythm suited to the presentation of a film far too long to view in one sitting. Film technique gave the **Commonwealth** series the graphic and exhilarating effect of history in motion, carrying the viewer's interest from one part to the next.

Together, the thirteen films form a single exhaustive study of the Commonwealth but each part, if need be, can stand alone.

The result has been an educational television series most welcome for public affairs broadcasting but one which, after telecast, will remain a lasting contribution to knowledge for both student and layman.

When the series was subsequently released through the 16mm film libraries and regional offices of the Board there was immediate response from viewers who wished to use the films for study and discussion. A study kit, produced by the Canadian Association for Adult Education, gave additional impetus to world affairs study programs based on the films. Departments of Education purchased the films; and other organizations, from high schools in New Brunswick to YMCA groups in Vancouver, were soon showing the films in planned study programs.

The telecasting of the **Commonwealth of Nations** films and other groups of films contributed to public affairs programming by the Board and attracted the interest of many groups. This was reflected in the increased number of non-theatrical showings — 219,622 — of the Board's films in Canada this year.

Theaters Abroad

Success of the Board's films in international film festivals again drew the attention of theatrical distributors abroad to Canadian films. Different titles under contract at March 31, 1958 totalled 278. In many countries television has not developed to the same extent as in North America, so that the cinemas continue to offer the largest mass audiences for the Board's films about Canada and its people.

PRODUCTION

Appendix I, page 34, summarizes the volume and variety of film production this year. A brief recapitulation of production statistics is given in "The Year in Review", on pages 5-6.

In the 1957-58 fiscal year, the first complete year of operations in the new building, production activity, which had been hampered in the previous year by the move from Ottawa, was restored to its normal level.

The advantages of having production and distribution staff under one roof became clearly apparent this year. Joint planning under unified direction was reinforced by informal day-to-day contacts of both staffs, leading to more effective coordination of both production and distribution activity. Distribution officers, profiting from knowledge gained of films in the early stages of production, made plans for distribution of films well in advance. This further ensured that the production program and the distribution of films would be in harmony with the prime interests and the viewing habits of audiences.

Improvements in the technical facilities and in the organization of operations possible in a single well-designed plant encouraged both production and technical staffs to find new directions in planning and producing films, filmstrips and photographs.

A Welcome Challenge

The opening of Parliament by Her Majesty the Queen in October offered the Board the opportunity to

show what could be done under its improved conditions of operation.

By planning the production well in advance and coordinating the work of writers, producers, directors, cameramen, editors, electricians, sound engineers and laboratory staff, the Board placed the 30-minute color film in the nation's theaters within eleven days of the close of the historic event.

The success of this film, **The Sceptre and the Mace**, was attested by large audiences throughout Canada and abroad.

For thousands of viewers, the enjoyment of this film undoubtedly arose from the impressive spectacle of the Queen opening our national Parliament. But of even more enduring value was the film's demonstration of the fundamental relationship between the Crown and Parliament.

The National Film Board Program

In all its films, the Board attempts to go beyond the mere reflection of events by contributing to public interest in matters of social, political and economic concern in Canada and the international community. To this end the Board's program, planned under direction of its Board of Governors, is based upon continuous research by its Program Research division and upon recommendations of many individuals and organizations in public and private life. The Board's program is concerned primarily with Canada's problems and achievements in business, international relations, education, industry, scientific and

cultural development and social organization, but beyond these broad fields, other subjects do appear where a film may contribute to the national interest.

The National Film Board's productions are distributed to the widest possible audience in Canada and abroad. Films released originally in theaters become available for exhibition on television and by the community organizations which borrow films from 16mm film libraries to show for their own purposes and in their own places of meeting. Similarly, films made for first showing through television or community channels are frequently used in the other channels as well.

Perspective series

Each of the twenty-six **Perspective** films had its own story taken from the contemporary scene. Some subjects were: **Aye Follow Your Own**, a story of a Scottish immigrant, designed to help Canadians understand the problems of people who have torn up their roots; **Journey from Etsa**, introducing the people of Ghana, new Commonwealth country; **Western Brigade**, showing the importance of public interest in maintaining efficiency in a volunteer fire brigade; **The Editor**, which examines the service rendered by a weekly newspaper; **Student Nurse**, showing the training program and the rewards of nursing; **The Legendary Judge**, made in British Columbia's centenary year to show how one man brought law and order to the Province's frontier; **The Golden Age**, a study of old age and the problems of retirement.

In addition, three films from the previous year's **Perspective** program were completed this year.

Panoramique series

The **Panoramique** series undertook to present some aspects of the social history of Quebec, from the 1930's

to the present. Released by the CBC's French network, the 30-minute films showed some of the changes in the life of French Canada through a depression, a war, and a post-war resurgence of industrial activity. The forces which shaped the lives of the people were examined from the point of view of individuals in various groups of society. Following its presentation on television the **Panoramique** series was made available for showing by community groups.

Twenty-six films in the series were planned during the year: **Les Brûlés** (eight films), **Le maître du Pérou** (three films), **Pays neuf** (two films), and **Il était une guerre** (five films) were completed. **Les mains nettes** (four films) and **Les 90 jours** (four films) were scheduled for completion after the end of the fiscal year.



"The Legendary Judge"

Canada Carries On

This was the fifteenth year of the Board's main series for theaters. Shown by some 600 Canadian theaters each month, theatrical subjects also place Canadian life and achievements on the screens of thousands of theaters abroad. The series is released in French under the title **En avant Canada**.

Highlight of the **Canada Carries On** series this year was **The Sceptre and the Mace**. Other films produced and allotted to CCO for first release were: **Treasure of the Forest**, about Canada's huge pulp and paper industry; **The Man from Karachi**, in which a Pakistani delegate to an international labor seminar in Canada has a chance to compare life in Canada with that in his own country; and



"The Commonwealth of Nations: No. 6 — The Invisible Keystone"

Songs of Nova Scotia, a lively introduction to Maritime folksongs.

Like all the Board's films, the **Canada Carries On** and **En avant Canada** subjects are available from 16mm film libraries after theatrical showing, reaching new audiences through television and non-theatrical channels at home and abroad.

Eye Witness

Like the **Canada Carries On** series, the Board's **Eye Witness** films are seen regularly by Canadian and international theatrical audiences. Ten minutes in length, the films are usually composed of three separate reports, making possible a very wide coverage of the Canadian scene. This year eight films were completed and released in English and nine in French (**Coup d'oeil**).

Brief and far-ranging in topic and location, **Eye Witness** items are released later to television stations, in Canada and abroad, and have proven popular.

Among the **Eye Witness** items this year were: rural students in Alberta go to school when farming permits; McGill's school of marine life in the Caribbean; Cape Breton's Gaelic College; a children's puppet theater on wheels in Montreal; enforcement of water safety regulations on Canada's lakes and rivers.

Newsreels

Newsreels produced this year received 2,047 releases, placing Canadian reportage on theater screens in 123 countries. Thirty-four news features were submitted and used by newsreel agencies in London, New York, Paris, Haarlem, Hamburg and Brussels, bringing Canadian events to audiences in North and South America, Asia, Europe, South Africa and Australia.

Among the newsreel subjects this year were: the blasting of Ripple Rock; Canada at the Brussels Fair; U.B.C. welcomes Hungarian students; Commonwealth prime ministers' conference; Quebec logging feeds world press. Newsreel footage is also used as a source of material for other films.

General Subjects

Under the **World in Action** series title the Board releases groups of films which examine subjects of current, general interest at considerable depth. Such thoughtful and thought-provoking films are welcomed by television as a unique contribution to public affairs programming. Telecasting of the films brings a prompt response from people and organizations who have need of such films for further study and discussion in their group programs.

First of the **World in Action** films to be completed and shown this year, in English and French, was **The Commonwealth of Nations** in thirteen half-hour films. After the Canadian telecast of the **Commonwealth** subjects, the Educational Television and Radio Center at Ann Arbor, Michigan, expressed interest and subsequently purchased rights to the films for educational television use in the United States. Prints were also sent to Commonwealth countries. The Australian television system telecast some of the films in Sydney and Melbourne. (See "The Year in Review", page 7, for additional information on the **Commonwealth** series.)

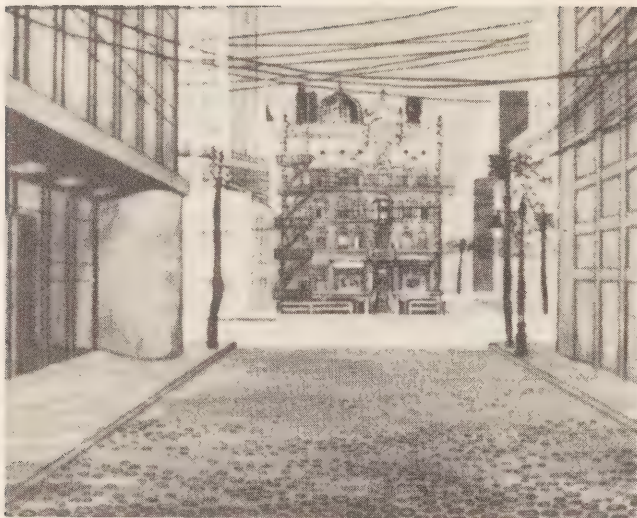
Also produced this year and released in the **World in Action** series were: **New Nation in the West Indies**, four films showing the background of the new independent member of the Commonwealth; and **The Nature of Work**, six films illustrating some of the factors determining a man's attitude to his job at various levels of employment.

Other films for study, productions of the Science and Animation units and individual films of special interest, are represented by the titles below:

The Precambrian Shield is a study of Canada's great rock shield, added this year to the **Canadian Geography** series. The series, produced in consultation with an advisory committee of the Canadian Education Association, is designed to illustrate social and economic growth in each of the main regions of Canada. The films have proven most useful in Canada, in the United States and in other countries. The other films in this series are: **The Atlantic Region**, **The Great Plains**, **The Great Lakes-St. Lawrence Lowlands**, **Mountains of the West** and the introductory film, **Physical Regions of Canada**.



"The Nature of Work — The Man on the Assembly Line"



Scene from the town-planning film "Urbanisme"

A **Chairy Tale** is a fairy tale in a modern manner, told without words by film artist Norman McLaren. The film won first prize for experimental films at the Venice International Film Festival, the special award of the British Film Academy and was nominated for award at the Academy of Motion Picture Arts and Sciences in Hollywood. Another film by Norman McLaren released this year was **Le merle**, in which he illustrates a lively French folksong.

The Changing Forest. A production of the Science Film unit, this film is part of a study of the natural environment of Canadians, in this case revealing the evolution of the deciduous forest. An earlier production of this unit, **The World at Your Feet**, showing the life of the soil, is being produced in Portuguese and Spanish versions.

Urbanisme. A French-language production, this film is intended to show the modern city dweller how uncontrolled growth leads to strangulation of urban life. In an historical sequence, old prints of early settlements in Quebec and Ontario are animated to show the natural growth of colonial towns.

Trans-Canada Summer presents Canada from sea to sea, pictured in color, from the vantage point of the new Trans-Canada highway. Within the scope of one hour the film attempts to convey something of the immensity of the land, its natural beauty and the interests and activities of Canadians along the route. Throughout the journey, the highway's significance to so scattered a people and the engineering skill involved in its construction are clearly shown.

Industrial Canada is a review of Canadian industrial progress, showing the wide range of basic industry, manufacturing and service plants throughout Canada. The film is intended to assist Trade Commissioners to answer many questions about Canadian industrial development.

Foreign Versions

As part of its continuing program of presenting pictures about Canada in foreign-language versions, the Board this year completed 43 films in 15 languages. Among these were: **Riches of the Earth**, **Iron from the North**, **Herring Hunt**, **The World at Your Feet**, **Farm Calendar**, **Canadian Landscape**, **Le médecin du nord**, **Physical Regions of Canada**, **Canada's Atom Goes to Work**, **Montreal** and **Pulp and Paper from Canada**.

The Sponsored Program

Sixty-three films for a variety of purposes were commissioned from the Board by Government departments

or agencies this year. Seven of these were made under contract from the Board by independent producers.

In all, eleven sponsors ordered films, the largest number being commissioned by the Department of National Defence.

Some sponsored films were designed for release to the general public through the Board's distribution facilities, while others were for restricted, specialized use by the sponsoring department.

The following are examples of the sponsoring departments and the kind of subject and purpose encompassed by their films this year:

Rabies in Your Community, sponsored by the Department of Agriculture to enlist public support of measures to prevent and control the spread of this disease. The film was designed for use by veterinarians. (Completed after March 31.)

The Decision, produced for the Canadian Broadcasting Corporation as the opening program of a CBC-TV series, **The Farmer**. The film presents a picture of the changing pattern of rural life, through the experience of a family on an average-size dairy farm. (Completed after March 31.)

The Engineers, a film sponsored by the Department of Citizenship and Immigration and designed to show the opportunities Canada offers to foreign engineers. The film presents examples of industrial and engineering projects throughout the country where more trained help from abroad is needed.

Stigma, produced for the Department of National Health and Welfare, in English and French, shows the kind of understanding and help required by patients discharged from mental institutions.

Canadian Wheat, a Polish-language version, spon-



"Stigma"

sored by the Department of Trade and Commerce, for distribution by Canadian Government offices.

Films produced for the Department of National Defence:

Aviation Fuel Handling, a group of three films, demonstrating regulation methods of refueling aircraft.

Jet Beacon Letdown, a training film designed to show R.C.A.F. pilots the correct procedures for carrying out a jet beacon letdown.

Eject at Low Level — and Live! is an R.C.A.F. instructional film for aircrew, showing the approved procedure for operating and the reliability of automatic seat-ejection and parachute-opening equipment in two types of aircraft.

Filmstrips

A filmstrip is a sequence of still pictures printed on a short length of 35mm film so that they can be projected one by one on a screen. Most filmstrips are now produced in color and require photographs or drawings designed specially for them. Manuals of explanatory text accompany most filmstrips, although some do have commentary or music on an accompanying record.

The Filmstrip unit this year completed 43 filmstrips, 16 from the Board's direct appropriation and 27 for Government departments.

The Board's filmstrip production is related to a continuing program extending over many years and designed to provide an integrated body of teaching aids on such subjects as Canadian history and geography, Canadian birds and animals, Canadian artists and folksongs. Some filmstrips, particularly in the geography series, are related to films on the same subjects.

The Great Plains — Cattle Ranching and **The Great Plains — Mixed Farming** are two filmstrips produced this year for use in conjunction with the film on the great plains.

David Thompson, in the **Canadian History** series, is a filmstrip for use in studying the exploration and settlement of Canada.

The Raccoon and **The Kingfisher** are new subjects in the group of filmstrips showing Canadian birds and animals, drawn by the unit's artists.

Cornelius Kreighoff provides a broad selection of this artist's paintings for art students and presents a colorful picture of his period for those interested in history.

Among the filmstrips completed for sponsors were: **Beef**, sponsored by the Department of Agriculture for the information of consumer groups.

Machine-Shop Occupations, made for the Department of Labour for guidance of young men choosing careers.

Nickel, sponsored by the Department of Mines and Technical Surveys, is the fourth in a series on Canadian mining and metallurgical industries.

Haida Argillite Carvings is a National Museum filmstrip showing a selection of sculptures by the Haida Indians of Canada's west coast.

Map Orientation was produced in English and French for the Canadian Army, for use by instructors in map reading.

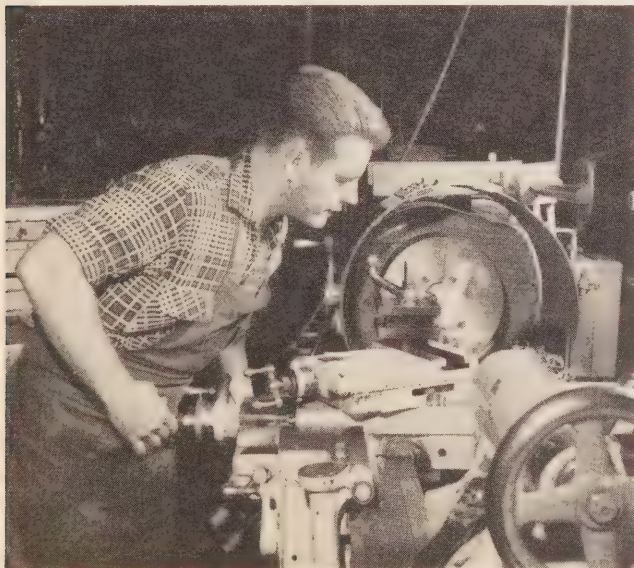
Canada's Government, one of three filmstrips sponsored by the Department of Trade and Commerce to show the growth of Canada, its freedoms and its civil organization. These filmstrips, in their original slide form, are being shown daily at the Canadian Pavilion at the Brussels Fair.



"The Raccoon"

Still Photographs

The Still Photography Division carries out the purpose of the Film Board through the medium of still pictures shown in newspapers, magazines and picture displays at home and abroad. A major part of its program is the production of documentary stories about Canada in still pictures and the release of these stories to daily and weekly newspapers throughout Canada, in the U.S.A. and other countries. These photo stories are offered as a mat service and charged for at commercial rates which recover the cost of servicing the pictures, although the cost of producing the stories is a charge against the Parliamentary appropriation.



"Machine-Shop Occupations"

This year 53 photo stories were used in an average of 167 Canadian newspapers; 21 stories were used by U.S. newspapers and 52 by publications in other countries. These stories ranged in subject from "Huron Village" to "Wheat Farmer" and from "Eskimo Carvings" to "Provincial Capitals".

The Still Photography Division also maintains the largest library of pictures of Canada in the country. This library is increased in size and scope each year, with additional pictures obtained not only by the Board's own photographers but also by other Government photographers and by commercial photographers. This year 5,000 new negatives were added to the library, bringing it up to a total of 128,000. There are 4,400 color transparencies, to which some 350 are added each year.

In addition to its program of photo stories, the Division provides promotional stills for the Board's films and undertakes photographic assignments sponsored by other Government departments. The number of such assignments completed during the year was 125.

The Division acts as official photographer and coordinator of photographic arrangements for important state functions. A highlight of this year was the visit of Her Majesty the Queen to Canada. The Division arranged facilities during the Queen's visit for newsreel, television and stills cameramen gathered from five countries for the event. Dark-room accommodation was provided and a wire-service photo-transmitter installed in quarters supplied by the Department of National Defence. During the four days of the Queen's visit these facilities sent more photos across the Atlantic than had gone in the previous ten years. The Division also set up and supervised a photo pool to provide all photographers with pictures of events indoors where picture-taking was restricted.

TECHNICAL OPERATIONS

The Technical Operations Branch includes camera, sound and projection laboratories (stills and motion picture), engineering, animation and title photography and research divisions. Appendix II, page 35, provides a summary of Technical Operations statistics.

Total film processed this year was 14,605,279 feet, an increase of 1.5 per cent over the previous year. Greatest increase was in processing of 16mm black-and-white film (7.8 per cent).

Footage exposed by cameramen increased 44.6 per cent, reflecting an increase in the film program this fiscal year. Exposure of 35mm color film showed an increase of 73.8 per cent.

The major technical advance this year was the changeover from 35mm magnetic sound reproducers (dubbers) to 16mm Sprocketape magnetic dubbers. Use of the 16mm gauge magnetic film for editing the many separate sound tracks of films reduced the stock cost from \$42.00 for every ten minutes of screen time to \$9.00 for the same amount of film.

The 16mm magnetic dubbers were designed by the Board's Research division and manufactured to their specifications by a Toronto firm. They are a logical development from the light-weight Sprocketape recorders developed for use of film crews in the previous year. The light-weight recorders use a quarter-inch magnetic tape

with sprocket perforations to synchronize sound recording with the camera. Like the new development, the location recorder has effected considerable savings in production costs since its introduction two years ago. Apart from their economy, the new Sprocketape dubbers are more compact. Two of the new dubbers require less floor space than one of the 35mm units used previously.

A new animation stand was put into operation during this year. Its major features are ease of change between 16mm and 35mm film, greater flexibility in precise movement, and partial automation of many operating controls. It speeds production of animation films and allows greater versatility of camera.

Members of the Board's technical staff were asked to work on recommendations to standardize printing and processing in Canadian film laboratories generally. The Society of Motion Picture and Television Engineers (Canadian Section) appointed the National Film Board and the National Research Council as the working agencies to develop standardization tests.

Tests were made with standard strips of film sent to eighteen participating laboratories. After processing, the density measurements were checked and corrected and the laboratories informed of results. For information of the members, surveys were also made of the various control devices in use in this country.

Seventeen new and revised motion picture standards were reviewed and approved as a result of the activities of the motion picture standards committee of the Canadian Standards Association.

More accurate controls and standardization of practices are becoming more essential as the industry generally moves toward faster and more automatic printing and processing. Conversion of process equipment for higher output speeds will necessarily involve considerable time and experiment.

Technical improvement of motion picture production is only one aspect of Technical Services operations at the National Film Board and the staff employed in research, experiment and trouble-shooting is relatively small. However, the results of research and invention at the Board improve standards and at times reduce costs considerably. Most new developments are published in the Journal of the S.M.P.T.E., for information of the film industry in Canada and the United States.

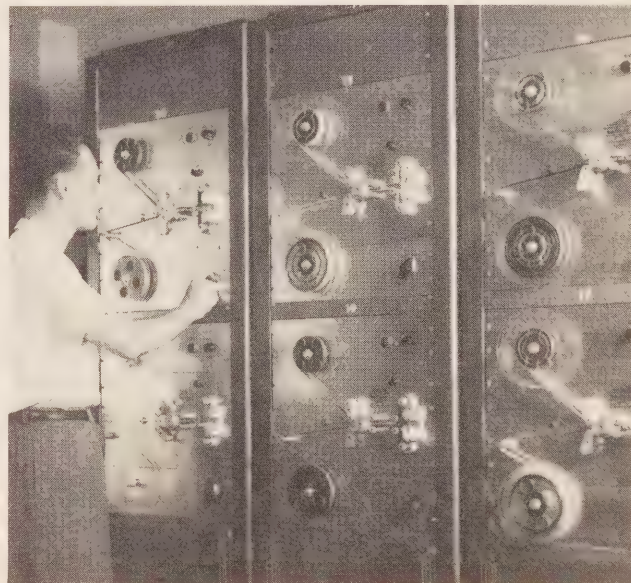
Among the more routine technical improvements made by the Board this year were:

A camera silencer: Motor hum in nine of the Board's cameras was reduced this year, and a device invented for changing focus with the camera closed. The cameras are much used, particularly for television films, but their motor hum was picked up by the new and more sensitive Sprocketape sound recording system. Furthermore the cameras lacked a device on the outside of their cases to permit change of focus when approaching or withdrawing from a subject. Camera maintenance men and an NFB acoustic engineer worked together on these problems, reducing the noise level of the cameras to only slightly more than that of a top-grade studio camera and providing an exterior focus control which adjusts both picture-taking lens and the view finder.

An automatic fade mechanism: A mechanism was developed to create simple optical effects automatically during reduction printing from 35mm color film to 16mm color stock. Controlled electrically, the mechanism is triggered by a notch in the edge of the printing material.

After activating the shutter segments which provide the fade effect, the mechanism returns itself to neutral position, ready for the next fade.

An automatic slide changer: An automatic changer, to project slides on a screen in fixed sequence, was built by the Research division. The request came from the Department of Trade and Commerce, the sponsor of three filmstrips about Canada now being shown continually at the Brussel's Fair by the automatic changer. After all slides have been shown the machine returns to a start position and begins the show again. Five additional units of the slide machine were built from the prototype by the Engineering division.



The new 16mm Sprocketape magnetic sound reproducers

DISTRIBUTION

Appendix III, page 36, provides a summary of Distribution Branch statistics.

Distribution of the Board's films and filmstrips to the widest possible audience, in Canada and abroad, involves people in hundreds of organizations who have an active interest in what is shown on the screen. Without such interest, so large an audience in so many countries would be far more difficult and costly to serve.

The Board's objective of creating an awareness of Canadian life and aspirations through its productions is echoed strongly by all those organizations whose programs, varied though they are in other ways, are united in the common aim of well-informed citizenship. With the help, interest and advice of these people and organizations the Board's films find an ever-growing audience through television, theaters and 16mm film showings in Canada and throughout the world.

16mm Film Libraries

Over 500 Canadian 16mm film libraries and depots now place the Board's films, and others, within easy reach of everyone in almost every community. Organizations of children and adults, seeking pleasure and enlightenment on many subjects, can now choose from a variety of films near at hand.

The most common sources of 16mm informational films in Canada are: the community film libraries, situated in public libraries or other convenient centers; provincial government and university extension department film libraries; the Canadian Film Institute, offering

a national non-profit service of more special films; film libraries of general and special subjects maintained by commercial sponsors and community service agencies.

All the National Film Board's films, acquired by purchases and loans, are available free (except for small service charges) through most of these libraries. This year 6,250 prints were sold by the Board to 16mm film libraries and other purchasers in Canada.

Orders from film libraries for 16mm prints of **The Sceptre and the Mace** reached 71 by the end of the year, and a further 82 prints have been distributed throughout Canada, for use of the Board's regional offices and the groups who are beyond reach of the community film library services.

Distribution of the Board's films by community film libraries is encouraged and supported by 478 film councils. The film councils represent organizations whose interest in films is constant — business and industry, trade unions, fraternal and service groups, youth organizations, churches, women's groups and, in fact, every local body of people with an active program or interest in the community. Many film councils exchange films, ideas and information through county and regional federations. The councils arrange training classes for volunteer projectionists and demonstrate methods of presenting and discussing films.

The community film libraries supply films to local borrowers while the film councils encourage the application of the films to the many objectives of the community.

Through the services of film libraries and the many-sided interest shown in use of films by the film councils, the circulation of the Board's films constantly benefits. Libraries contributed the lion's share of the 219,622 non-theatrical showings of the Board's films in Canada this year.

Distribution of films at the local level through community film services profits from the audiences' knowledge of films seen in theaters and on television. A film like **Western Brigade** for example, first shown on television to draw public attention to the service of volunteer fire brigades, obtains a new audience and a more direct application when it is placed in the hands of local people to be used in advocating a better-supported community fire-fighting service. The majority of the Board's films is given this kind of application, no matter how they are first exhibited.

There was instant response to the **Commonwealth of Nations** series when it was released this year for study and discussion among young people and adults. The films aroused wide interest in universities, high schools, adult education organizations and a score of other institutions. Twenty-five sets of the films were distributed to regional offices of the Board in all provinces to promote sales or to be loaned for study courses sponsored by a variety of organizations ranging from high schools in Saint John to YMCA groups in Vancouver. The Canadian Army's Current Affairs program was among the most active users of this series. The main purchasers of the **Commonwealth** films were Department of Education and university extension film libraries. Study kits for use with the series were produced by the Canadian Association for Adult Education.

NFB Libraries and Circuits

Regional offices of the Board in the main provincial centers maintain 16mm film libraries for the convenience

of people planning programs involving films, as well as for potential purchasers. This is a preview service, to help the viewer decide which films are best suited to his purpose. Viewers wishing to borrow the films are referred to nearby sources.

Filmstrips, many of them produced with the advice of a committee of the Canadian Education Association, are also available for preview in the regional offices. Schools are the largest purchasers of the Board's filmstrips. Because of their low cost and the greater number of Canadian schools now equipped to show them, there is increasing demand for filmstrips. This year 15,155 were sold in Canada, of which about 90 per cent went to schools.



Film librarians visit the NFB building in Montreal

Local and network television programming for public information is assisted by the Board's regional libraries of films available for telecast.

For people in country districts, where the population is scattered and community film libraries are infrequent, the Board provides programs made up of three or four films to be circulated to groups in each district. The films for these circuits are chosen not only from the Board's productions but also from approved films supplied by commercial film sponsors. They are shipped to circuits once a month, except during the summer, and find a ready audience among young people, particularly in schools, and (often with the addition of other films) among adult groups. One program shown this year included **Carnival in Quebec**, a color film showing the excitement and pageantry of Quebec City's annual winter festival, and **The Invisible Keystone**, a **Commonwealth of Nations** film which tells the great story of British constitutional development.

Circulation of the programs and the showing of the films are arranged by film council associations and other participating groups, with the encouragement of local leaders — teachers, clergymen, agricultural representatives, public health officers, and many others. There were 32,000 showings of the Board's films for these groups during the year.

In the northern territories and the Arctic the Board distributed 4,500 films with the cooperation of the Department of Northern Affairs and National Resources and the Department of Transport. This year the Department of Northern Affairs and National Resources sent its own representatives into the areas to arrange exchange of films between communities. Previously the films had been returned to the Board for redistribution.

From their contacts with many people and organizations interested in films the Board's field staff can advise

on new productions and suggest new areas of interest as they arise in discussion with theater operators, television program organizers and the community film libraries and councils. A similar role is played by the Board's distribution staff in other countries.

Film Library Service Abroad

In other lands the Board seeks through its films to create an awareness of Canada and of Canadian life and aspirations. Films distributed abroad are chosen from those produced for Canadians and for the most part are seen through the same channels of exhibition — in theaters, on television and through 16mm showings.

Distribution of 16mm films abroad reaches a great variety of groups and organizations, just as it does in Canada, either through sale of prints to educational institutions or by loan from 16mm film libraries. This year 2,861 prints of the Board's films were sold abroad and 2,746 Canadian films were provided at public expense. These latter prints were added to the libraries in 65 Canadian posts as well as to some 90 indigenous libraries in a total of 70 countries. From these outlets thousands of organizations borrowed film programs presenting a picture of Canadian life, customs, products, geography, regional characteristics, social organization and natural beauty. Special groups of trade promotion films were circulated and, in the United States, travel films were distributed through a further 450 library outlets.

During the year the films provided at public expense were seen by a total reported audience of 21,008,919 — an increase from 18,142,889 the previous year. It is assumed that the copies of NFB films which had been sold reached an audience of comparable size.

The reasons for the steadily increasing international audience are principally (a) that the Board's films are

found to be of wide interest and that many serve practical technical and educational ends; (b) that the Board's offices are discovering more organizations which can use Canadian films efficiently; and (c) that the Board offers an increasing number of foreign-language versions, thus enabling it to reach more people who do not understand English or French.

Like Canadian film borrowers, people abroad are applying films to community projects and ask often for special subjects. Where possible, the selection of films for each foreign outlet is related to national interests, but where an organization plans to make repeated use of a special film it is encouraged to buy a print. The following example of a Canadian post's experience in film distribution comes from Rome.

In the first quarter of 1958 the Embassy arranged 832 showings of Canadian films to audiences totalling 141,989. Films, entered by the post in film festivals at Rapallo and Cortina, won awards and more technical Canadian films were loaned for showings at the Luce Institute, the Rome Parent Teacher Association and the Industrial Institute for Reconstruction. The European Productivity Agency returned six agricultural films with a full report on their use in an agricultural education project in Sardinia.

Not all showings arranged by the Rome Embassy were as directly utilitarian in purpose. Several, arranged for ciné-clubs and art galleries, showed McLaren programs, to the evident delight of the audiences, and **How To Build an Igloo** and **Monastery** were loaned for Italian television broadcast.

Two new film libraries, designed for similar service in Ghana and Malaya, were established this year in the offices of the Canadian High Commissioners. The post in Accra, Ghana, shortly after receiving its library, found a

new outlet for Canadian films through the British Council in Nigeria.

Travel films, for people interested in vacationing in Canada, are distributed in the United States by travel film libraries established by the Board with films provided by the Canadian Government Travel Bureau and other agencies. These films are distributed by local lending agencies throughout the United States. The planning, supervision and control of the libraries are the responsibility of the Board's offices in Montreal, New York and Chicago. There were 450 such outlets this year, as well as a special library supplying travel films for telecast. The audience for travel films loaned by these outlets is now over 5,000,000, not including television audiences.

Theaters

Distribution of the Board's films to theaters was highlighted this year by the release of **The Sceptre and the Mace** and **City of Gold**.

The Board's films for theaters are exhibited in Canada and abroad. **Canada Carries On** and its French counterpart, **En avant Canada**, are shown in 600 or more Canadian theaters and by even more abroad. Showings of theatrical releases in England alone reach as many as 500 theaters, and one film, **City of Gold**, played in well over 1,000 theaters in the United States this year. Theatrical contracts abroad cover 278 different titles.

More countries will have seen **The Sceptre and the Mace** than any other film distributed to theaters by the Board in all its history. Theatrical contracts provide for distribution in all continents and many islands. Distribution began November 3, only eleven days after the close of the Queen's visit, with an Ottawa premiere showing for His Excellency the Governor General and 1,500 guests. Immediately after, the distributor, Columbia

Pictures of Canada, released prints to the first of 200 theaters already booked. By December all prints available for theaters in Canada had been reserved until April, 1958. Many theaters gave matinee performances for children.

Success of the Board's films in film festivals in other countries drew the attention of foreign distributors to the Board's theatrical subjects. Other factors contributing to the rising demand are appreciative audiences and the fact that some foreign exhibitors leave more room for shorts in their programs than do most North American exhibitors.

The Sceptre and the Mace was the outstanding event in the exhibition of the Board's theatrical subjects abroad. The press of London were unanimous in recommending the film after its November 19 premiere at the Odeon Theatre in Leicester Square. Bookings began with inquiries received from every quarter of the globe. Special screenings arranged by Canadian diplomatic posts in some 34 countries gave further assistance in promoting theatrical exhibition of **The Sceptre and the Mace**.

Television

Television has assumed great importance as a medium for reaching wide audiences in most parts of the world. The growth of television has brought new opportunities for the distribution of the Board's films, and new opportunities for viewers of television, both at home and abroad, to see in these films the immense variety of the people and places of Canada. In placing the Board's productions before many thousands of viewers, television has stimulated distribution of films through community film channels. It has had the effect of whetting the interest of many viewers who then seek to extend their knowledge by study, discussion and the viewing of other films.

In Canada the Board's series for television — **Perspective, Panoramique, World in Action, and Temps présent** — appear on television by pre-arrangement with the Canadian Broadcasting Corporation and form an important part of the CBC's public information programming. The films are given special promotion by the Board, drawing the attention of viewers to those films likely to be of particular interest to them and their community groups and organizations. This year there were 1,674 telecasts of films in these current series.

Other films from the Board's program, released originally for theaters and film library circulation, also received network telecast as a result of programming assistance given television program producers by the Board's regional offices. An example of this is the **Family Circle** program from CBC Toronto, which this year presented a ten-week program for parent education made up almost entirely of NFB films.

Telecasting of such special programs, plus the bookings of individual films accounted for 4,192 telecasts this year.

Each of the 48 TV stations across Canada has its own need and often its own format for films. To meet this kind of demand the Board has established libraries of films for television bookings in Halifax, Montreal, Toronto, Saskatoon and Vancouver. The Board's regional and district representatives keep stations informed of films available in these libraries. Of the total non-series telecasts (4,192) there were 1,289 bookings during the year by stations for local broadcast only.

Already, the Board's films telecast in Canada are attracting interest abroad. Rights to the **Commonwealth of Nations** series, first telecast in Canada and then released for use in study programs, were purchased this year for educational television by the Ann Arbor Educational

Television and Radio Center in the United States. The same series was also telecast in the Sydney and Melbourne areas in Australia.

Canadian posts offered special film programs or a 90-second film-clip to television stations wishing to recognize Canada's anniversary on July 1st. This material was used by the television services in nine countries. The most extensive use was in the United States.

Print Sales

The sale of 16mm prints of the Board's films, to film libraries and other purchasers in Canada, reached 4,799 prints this year as compared to 3,331 in 1956-57. In addition the Board sold 1,451 prints of films from other sources, specially procured for Government departments, bringing the Board's total 16mm print sales in Canada to 6,250.

Abroad, 2,861 16mm prints of NFB films were sold, as compared to 2,747 the preceding year.

Print sales of the Board's 35mm filmstrips in Canada rose from 12,023 last year to 15,155 in 1957-58, with schools remaining the principal purchasers. Abroad 2,917 filmstrips were sold, as compared to 3,137 the year before.

NFB in South Asia

Distribution of the Board's films offers a continuing challenge to its staff in Canada and abroad. This is illustrated in the following report on the development of NFB film distribution in South Asia.

Distribution of films in other countries requires many complex and varied arrangements. To cope with this, the Board has established offices in London, Eng-

land, in New York and Chicago in the United States, and more recently in New Delhi, India.

The distribution officer in New Delhi was posted last year. He has sole responsibility for promoting distribution of Canadian films in Pakistan, India, Ceylon, Burma, Thailand, Indochina, Malaya, Singapore, North Borneo and Indonesia. This vast area of 600 millions of people, with many languages, diverse social environments and aspirations, and urgent economic and political problems presents an imposing challenge to one man.

The Board's officer is Charles W. Marshall, head of the Board's Canadian distribution program for many years, with seasoned practical knowledge of film distribution of all kinds. A glance at his first year's experience will serve to indicate the versatility required of all the Board's representatives.

His approach to the formidable task was essentially the same as that of a field representative in new territory in Canada, with the addition of the complications inherent in an international location. Much of Marshall's first year was spent in surveying the region, in learning the distribution possibilities in each country, in making himself and his films known and accepted, and in searching out the key people and agencies which might assist in extending his work.

Of inestimable help were the Canadian diplomatic and trade missions on the spot. Libraries of NFB films were already established in Canadian posts at New Delhi, Bombay, Colombo, Karachi, Singapore and Djakarta, and during the year a new library was established in Kuala Lumpur. These libraries can be of great value to the work of diplomatic posts and it was one of Marshall's first and continuing responsibilities to give technical advice and assistance toward improving their efficiency. Greatly increased distribution followed.

One of the unanswered questions to extensive film distribution in South Asia was how useful our films would be in a situation so different from that in Canada. To find an answer Marshall made arrangements to place films on extended loan with a large number of free-loan agencies, among them the State Education Unit in Madras, the Agricultural Development Commission of East Pakistan, the Department of Health in Colombo, the Ministry of Information in Saigon and the British Council in Rangoon. Evidence is accumulating that in many instances our films can be as useful in the countries of South Asia as they are at home. Interest in the **Accidents Don't Happen** series, for example, has reached a point where a large iron and steel works is negotiating for sponsorship of Hindi versions of these films to show to its staff.

Language barriers are a major obstacle to extensive distribution. Only a small proportion of the vast audience in South Asia speaks English or French. (A significant achievement during the year has been the opening of outlets for our French films in Viet-Nam, Laos and Cambodia.) The decision to produce language versions of certain films in Hindi, Urdu, Bengali or Bahasa-Indonesian can be reached by our officer only after talking to local authorities. The decision would involve sale of prints since it would be impossible for the Board to supply enough free copies. When versions are decided on, they are often recorded in the countries concerned.

South Asia today is concerned with the spread of education in health, agriculture, housing and many other aspects of community life and it is precisely in these fields that the Board produced many of its most significant films for Canadians. In Canada, too, the Board has encouraged new techniques of using films for discussion. To this Marshall had given much leadership and since his arrival in India he has frequently been asked to speak on or demonstrate these methods. He has conducted film

discussions in Delhi with agricultural workers, has lectured on the subject at Baroda University and Aligarh Muslim University, and has written articles and a pamphlet on film use which have been reproduced and widely distributed.

Commercial contracts with theatrical distributors provide a wide audience for many of our films in South Asia. Within his first year of operation Marshall sold 53 films to eight new theatrical agencies in seven of the countries in his area. Television is a future prospect, only Thailand having as yet developed a television system. Exchange agreements provide the possibility of a two-way flow of informational films. For example, the Board is distributing several Indian and Pakistani films in Canada in return for the distribution of eleven Canadian films through governmental agencies in India and Pakistan.

The work of an NFB officer abroad never becomes an impersonal routine. On a visit say, to Singapore, Marshall will call on the Canadian Trade Commissioner, exchange experiences and be briefed on recent developments. He learns that the public relations officer of the Government of Singapore has a film distribution service operating through Sarawak, Brunei and British North Borneo. Arrangements are made on the spot to transfer films from the Trade Commissioner's library to this agency. He then meets an agency official who is preparing to issue a screen magazine for distribution throughout South East Asia and arranges to supply him with material on new NFB films. He calls on Shaw Bros., theatrical distributors, screens films and works out a sales contract for **City of Gold** and **Montreal**. He calls on the Malaya Films Service and arranges theatrical distribution of **Bottleneck** and **Harvest in the Valley**.

Whether in London, New York, Chicago or New Delhi, the Board's distribution officers play demanding and responsible roles in telling Canada's story abroad.



Charles W. Marshall, NFB distribution officer, and his South Asia territory

AWARDS FOR 1957-58

Film Awards

L'ALCOOLISME (Passe-Partout series)

Frigon Trophy for best Canadian television program on film, Radiomonde & Telemonde Magazine Annual Awards, Montreal, Canada.

BLINKITY BLANK

Selected for screening, 3rd International Art Film Festival, Metropolitan Museum of Art, New York. (See also: Group Award, page 27.)

CANADIAN PROFILE

Award of Merit, Non-theatrical (General Information) category, 10th Annual Canadian Film Awards.

A CHAIRY TALE

First Prize, Experimental and Avant-garde category, 7th International Documentary Film Festival, Venice, Italy. Special Award for "work lying outside the feature and documentary field", British Film Academy Awards, London, England. Nominated for final balloting, Short Subject category, Academy of Motion Picture Arts and Sciences, Hollywood. Award of Merit, Arts and Experimental category, 10th Annual Canadian Film Awards.

CITY OF GOLD

First prize, Documentary Short Features class, 10th International Film Festival, Cannes, France. Nominated

for final balloting, Short Subjects category, Academy of Motion Picture Arts and Sciences, Hollywood. Nominated for "Best Documentary Film of 1957 Award", British Film Academy Awards, London, England. First Prize, General Interest category, 2nd International Irish Film Festival, Cork, Ireland. "Film of the Year", 10th Annual Canadian Film Awards. Award of Merit, Non-theatrical (Arts and Experimental category), 10th Annual Canadian Film Awards. Honorable Mention, 9th Annual Robert J. Flaherty Film Awards, New York.

EMBRYONIC DEVELOPMENT No. 1: THE CHICK

First Prize, Scientific Films category, International Film Festival, Rapallo, Italy.

FAMILY TREE (Italian version)

Second Prize, Art Films category, International Film Festival, Rapallo, Italy.

FISH SPOILAGE CONTROL

Golden Reel Award, Natural Resources category, 4th Annual Golden Reel Film Festival, Film Council of America.

GO TO BLAZES (Perspective series)

Silver Reel Award, Safety category, 4th Annual Golden Reel Film Festival, Film Council of America.

LAND OF THE LONG DAY
(Italian version)

Grand Prix, International Documentary Film Festival, La Spezia, Italy.

MAN OF AMERICA
(Perspective series)

Silver Reel Award, International Understanding category, 4th Annual Golden Reel Film Festival, Film Council of America.

PAUL TOMKOWICZ —
STREET RAILWAY SWITCHMAN

First Prize, 4th West German Cultural Film Festival, Oberhausen, Germany.

RYTHMETIC

Silver Reel Award, Avant-garde & Experimental category, 4th Annual Golden Reel Film Festival, Film Council of America. First Prize, Experimental Films, International Film Festival, Rapallo, Italy.

THE SCEPTRE AND THE MACE

Award of Merit, Theatrical category, 10th Annual Canadian Film Awards.

WHO'S RUNNING THINGS?
(What Do You Think? series)

Runner-up, 16mm Information Films category, Scholastic Teacher Magazine Annual Awards, New York.

WORLD IN A MARSH

Silver Automaton, International Review of Specialized Cinematography, Rome, Italy.

Group Award

First Prize, Gold Automaton for high quality of selection, 3rd International Review of Specialized Cine-

matography, Rome, Italy, was awarded to the following group of National Film Board films:

BLINKITY BLANK

BUSH DOCTOR (French version)

CANADA'S ATOM GOES TO WORK
(French version)

DOTS AND LOOPS

FIDDLE-DE-DEE

NEIGHBOURS (French version)

R.C.M.P. FILE NO. 1365: THE CONNORS CASE

RYTHMETIC

STRESS (French version)

THE WORLD AT YOUR FEET (French version)

WORLD IN A MARSH (French version)



“City of Gold”

ADMINISTRATION

The Administration Branch is responsible for financial control, which includes the coordination of the Branch budgets, the establishment of the accounting procedures and the maintenance of the accounting records. It is also entrusted with personnel, purchasing, customs, stores, communications, motor vehicle pool, foreign and domestic shipping, liaison with Government departments on the production of films, filmstrips and still photos, and the research and procurement of photographic and cinematographic equipment and supplies.

The increased activity of the Board's production and distribution programs has resulted in heavy demands on the services of the Administration Branch. For example, during the year, 6,103 requisitions amounting to \$1,448,335 were processed by the Purchasing division; 10,044 shipments in and out were handled by the Main Stores; and motor vehicle bookings amounted to 6,580. The Liaison division handled sales to Government departments amounting to \$1,173,273, of which \$686,375 was for the production of films.

The Accounting division continued the cost studies which were introduced in recent years, designed to provide improved cost information for budgetary control.

A vital part of this was a detailed job analysis and time study of all key operations of the motion picture laboratory, to determine new standards of performance and to develop more effective costing of each of the 65 processes.

Personnel

The Board's regular staff increased from 593 at March 31, 1957 to 610 at March 31, 1958, while those employed on a contract or term basis increased from 98 to 107 and the number of casual employees decreased by 18, leaving a net increase of 8 — due largely to the requirements of the production program.

The Board received some 2,261 applications for employment, as compared with 2,224 the previous year. This high figure was due in considerable measure to conditions outside rather than to a demand from inside. In fact, the Board's turnover rate dropped from 20.4 per cent in 1956-57 (following the move to Montreal) to the more normal level of 14.5 per cent in 1957-58.

Four foreign scholars — two from Indonesia and two from India — were with the Board for varying periods during the year and received training under international technical assistance programs.

Financial Summary

In addition to the accounts maintained by the Comptroller of the Treasury with respect to cash transactions, the Board (in accordance with the requirements of section 17 of the National Film Act 1950) maintains a system of accounts on an accrual basis from which the financial statements of the Board are prepared.

Section 18 of the Act provides for the establishment of the National Film Board Operating Account in the Consolidated Revenue Fund, and directs that the operating Account be credited with (a) amounts transferred from appropriations made by Parliament for the operations of the Board in respect of expenditures incurred in such operations, but not including amounts spent for the acquisition of capital equipment, (b) amounts transferred from appropriations for expenditures by other departments for film activities, in respect of work undertaken for those departments, and (c) all other monies received in respect of the operations of the Board. Cheques issued by the Comptroller of the Treasury in liquidation of liabilities arising out of the expenditures incurred by the Board are charged to the Account. Following the close of each fiscal year, an amount equivalent to the excess of income over expense, reflected by the Board's accounts, is charged to the Operating Account by the Comptroller of the Treasury and transferred to the credit of revenue.

The Board's income, which was derived from (a) Parliamentary appropriations, (b) work undertaken for Government departments, (c) commercial sales, (d) rentals and royalties and other miscellaneous items, amounted to \$6,167,780 during the year ended March 31, 1958. This compared with \$6,556,520 for the previous year. The decrease in income resulted from a reduction

of \$1,193,474 in the funds provided by Parliamentary appropriation for outlays related to transfer to the new building in Montreal. Expenditures incurred by the Board for administration, production and distribution of films and other visual materials in connection with its main program totalled \$4,532,184 for the year ended March 31, 1958, compared with \$4,002,625 for the previous year. Work completed for Government departments increased \$225,234 from \$948,039 in 1956-57 to \$1,173,273 in 1957-58. Revenue from sales, rentals and royalties, and other miscellaneous sources was up from \$463,414 to \$766,394, of which \$725,280 was used for two purposes: (a) to help finance the production of films released first on television (\$539,000), and (b) to meet contingencies in other activities of the Board's program (\$186,280). The unspent balance (\$41,114) was transferred to the credit of the Receiver General as revenue. Acquisition of equipment from funds provided by Parliamentary appropriation amounted to \$155,640, for the year ended March 31, 1958, compared to \$157,347 for the previous year. Final outlays related to transfer to the new building in Montreal amounted to \$41,561 for dismantling, conversion and installation of existing equipment and acquisition of new equipment, in addition to \$15,361 for removal expenses and other costs.

The Balance Sheet as at March 31, 1958, certified by the Auditor General together with the related Statement of Income and Expense for the year and a supporting schedule for the Balance Sheet equipment item appear in this report. Following these statements there are presented certain explanatory annexes taken from the accounts maintained by the Board.

NATIONAL FILM BOARD

(ESTABLISHED BY THE NATIONAL FILM ACT)

Balance Sheet as at March 31, 1958

(with comparative figures as at March 31, 1957)

Assets			Liabilities		
	1958	1957		1958	1957
Cash.....	\$ 1,509	\$ 7,252	Accounts Payable.....	\$ 186,726	\$ 282,426
Accounts Receivable:			Advances by Customers.....	67,416	27,365
Departments of the Government of Canada.....	\$486,096	476,204	Contractors' Security Deposits.....	—	3,821
Other (less provision for.. doubtful accounts: 1958, \$5,688; 1957, \$5,145)....	92,914	83,696	Receiver General of Canada — Excess of Income over Expense for the year, per Statement of Income and Expense..	41,114	11,012
	579,010		Proprietary Equity:		
			National Film Board Operating Ac- count established by section 18 of the National Film Act	\$847,152	808,270
Receivable under Parliamentary			Equity represented by equipment transferred to the Board at its in- ception, or purchased out of funds provided through Parliamentary appropriations, less disposals.....	3,449,739	3,367,905
Appropriations.....	176,397	118,308		4,296,891	
Employees' Travel Advances.....	23,189	27,704		4,592,147	4,500,799
Inventories, at cost:					
Materials and supplies.....	217,281	225,695			
Work in progress.....	43,554	34,666			
Prints held for sale.....	94,811	146,443			
	355,646				
Prepaid Expenses.....	6,657	12,926			
Equipment, at cost, per Schedule "A" (contra).....	3,449,739	3,367,905			
	4,592,147	4,500,799			

The accounts of the National Film Board for the year ended March 31, 1958 having been examined, I certify that, in my opinion, the above Balance Sheet gives a true and fair view of the state of the Board's affairs as at March 31, 1958, and the related Statement of Income and Expense gives a true and fair view of the income and

Certified correct: E. S. CORISTINE
Director of Administration

Approved: GUY ROBERGE
Government Film Commissioner

The accounts of the National Film Board for the year ended March 31, 1958 having been examined, I certify that, in my opinion, the above Balance Sheet gives a true and fair view of the state of the Board's affairs as at March 31, 1958, and the related Statement of Income and Expense gives a true and fair view of the income and expense for the year, according to the best of my information and the explanations given to me and as shown by the books of the Board.

WATSON SELLAR
Auditor General of Canada

NATIONAL FILM BOARD

Statement of Income and Expense for the year ended March 31, 1958

(with comparative figures for the year ended March 31, 1957)

	1958	1957
Income		
Parliamentary appropriations.....	\$4,019,466	\$4,960,143
Sales of films and other visual materials to Government departments.....	1,173,273	948,039
Commercial sales.....	280,030	216,588
Rentals and royalties.....	690,811	422,624
Miscellaneous.....	4,200	9,126
	<u>6,167,780</u>	<u>6,556,520</u>
 Expense		
Main programme —		
Production of films and other visual materials.....	\$2,248,441	1,840,244
Distribution.....	1,594,109	1,549,380
Administration and general services.....	689,634	613,001
	<u>4,532,184</u>	
Cost of production of films and other visual materials for Government departments.....	1,171,137	968,109
Cost of production relating to commercial sales.....	210,783	164,854
Acquisition of regular equipment.....	155,640	157,347
Outlays related to transfer to new building —		
Dismantling, conversion and installation of existing equipment and acquisition of new equipment....	41,561	957,896
Removal expenses and other costs.....	15,361	294,677
	<u>56,922</u>	
	<u>6,126,666</u>	<u>6,545,508</u>
Excess of Income over Expense, transferred to the Receiver General of Canada for credit to Revenue.....	<u><u>41,114</u></u>	<u><u>11,012</u></u>

Note: The above figures do not include charges for: (a) premises, office furniture and furnishings and maintenance services provided by the Department of Public Works, and (b) certain accounting services provided by the Office of the Comptroller of the Treasury.

NATIONAL FILM BOARD

Equipment, at cost, as at March 31, 1958

(with comparative figures as at March 31, 1957)

Schedule "A"

	1958	1957
Photographic equipment.....	\$ 551,395	\$ 482,341
Laboratory equipment.....	857,463	895,841
Projection equipment.....	447,475	395,953
Sound equipment.....	835,870	807,495
Editing equipment.....	263,846	226,837
Stage equipment.....	45,466	128,655
Machine shop equipment.....	85,391	79,222
Research and testing apparatus	69,325	51,015
Power generating equipment.....	45,625	49,106
Office equipment.....	146,768	135,577
Motor vehicles.....	68,148	59,219
Miscellaneous.....	32,967	56,644
	<u>3,449,739</u>	<u>3,367,905</u>

On the opposite page appear four supplementary statements taken from the Board's records, which give details of income from rentals and royalties, and of expenses incurred in the three functions of the Board's main program.



FINANCIAL ANNEXES

RENTALS AND ROYALTIES

(1957-1958 Income)

	Total	Non-Theatrical	Theatrical	Television
Canada	\$610,326	\$ —	\$ 3,632	\$606,694
U.S.A.	53,701	29,273	10,471	13,957
U.K.	12,841	941	6,502	5,398
Other Foreign	13,943	445	10,628	2,870
	<u>\$690,811</u>	<u>30,659</u>	<u>31,233</u>	<u>628,919</u>

ADMINISTRATION AND GENERAL SERVICES

(1957-1958 Expense)

Executive	\$ 75,920
Administration	260,854
General Services	352,860
	<u>\$689,634</u>

PRODUCTION OF FILMS AND OTHER VISUAL MATERIALS

(1957-1958 Expense)

Films for Theatrical distribution	\$ 208,178
International Newsreels	58,677
General Program	939,266
Films for Television	919,840
Filmstrip production	41,932
Photo services	80,548
	<u>\$2,248,441</u>

DISTRIBUTION OF FILMS

(1957-1958 Expense)

Administration	\$ 194,864
Canadian Non-Theatrical	842,795
Commercial	80,439
International	352,788
Catalogues and other informational materials	123,223
	<u>\$1,594,109</u>

APPENDIX I

PRODUCTION STATISTICS

(April 1, 1957 — March 31, 1958)

Films Produced by the National Film Board:

	Originals		TV Originals		Versions & Revisions			Sub-Total			TOTAL
	English	French	English	French	English	French	Other	English	French	Other	
NFB Program	20	10	46	27	11	34	21	77	71	21	169
Sponsored Program	23	1	2	—	12	15	3	37	16	3	56

Films Produced for NFB under Contract by Commercial Film Companies:

	Originals		TV Originals		Versions & Revisions			Sub-Total			
	English	French	English	French	English	French	Other	English	French	Other	
NFB Program	—	—	—	—	—	—	26	—	—	26	26
Sponsored Program	—	—	—	—	2	2	3	2	2	3	7

Additional Production Items Produced by NFB:

	News Stories	Newsclips	Trailers	TV Stories	
NFB Program	40	—	—	—	40
Sponsored Program	—	13	—	7	20

Total number of production completions 318

APPENDIX II

TECHNICAL OPERATIONS

STATISTICS

MOTION PICTURE LABORATORIES

	Footage Processed	
	1956-57	1957-58
35mm Black-and-White	2,578,985	2,655,638
16mm Black-and-White	8,911,766	9,607,984
16mm Color.....	2,891,020	2,341,675
	<u>14,381,771</u>	<u>14,605,297</u>

CAMERA

	Footage Exposed	
	1956-57	1957-58
35mm Original Black-and-White negative	206,320	287,755
35mm Color	8,400	14,604
16mm Color	70,410	106,307
16mm Black-and-White	474,633	690,414
	<u>759,763</u>	<u>1,099,080</u>

SOUND AND PROJECTION

	Footage Recorded	
	1956-57	1957-58
35mm Footage	173,139	232,949
16mm Footage	785,956	660,924
Final Mixes	287	232
	(708 reels)*	(603 reels)*
16mm Re-recordings	160	44
	(384 reels)	(582 reels)
(*Remixes were included in 1956-57 but not in 1957-58)		

STILLS LABORATORY		
	1956-57	1957-58
Color		
Total Processing (sheets, rolls and dye transfer prints)	748	1,079
Slides	2,512	970
Transparencies	81	193
Black & White		
Total Prints	111,548	157,568
Multilith Plates	556	616
Other (includes slides and negatives developed)	7,322	5,180

	Footage Recorded	
	1956-57	1957-58
35mm Footage	173,139	232,949
16mm Footage	785,956	660,924
Final Mixes	287	232
	(708 reels)*	(603 reels)*
16mm Re-recordings	160	44
	(384 reels)	(582 reels)
(*Remixes were included in 1956-57 but not in 1957-58)		

ENGINEERING

	1956-57	1957-58
Requests handled	1,487	1,454

ANIMATION AND TITLE PHOTOGRAPHY

	1956-57	1957-58
Animation and Title shooting	76,700 ft.	97,688 ft.
Filmstrips completed.....	138	125

APPENDIX III

DISTRIBUTION STATISTICS, 1957-1958

THEATRICAL BOOKINGS

	CANADA		
	English	French	Total
Canada Carries On — En avant			
Canada	4,844	335	5,179
Eye Witness — Coup d'œil	1,971	289	2,260
Other	39	6	45
	<u>6,854</u>	<u>630</u>	<u>7,484</u>

ABROAD			
United States			6,701
United Kingdom			7,559
Europe			2,127
Asia & Australasia			72
			<u>16,459</u>

TELEVISION

CANADA — TELECASTS

	English	French	Total
Series (Perspective, Panoramique, etc.)	1,374	300	1,674
Non-Series	3,007	1,185	4,192
	<u>4,381</u>	<u>1,485</u>	<u>5,866</u>

ABROAD — TELECASTS

United States	3,739
United Kingdom	311
Europe	104
Other	61
	<u>4,215</u>

PRINT DISTRIBUTION

	CANADA		ABROAD	
	Sales	Loans	Sales	Loans
16mm Prints	6,250	4,636	2,861	3,730
Filmstrips	15,155	1,874	2,917	243

16mm SHOWINGS AND ATTENDANCE

	CANADA	
	Showings	Attendance
British Columbia & Yukon	12,328	958,613
Alberta & N.W.T.	29,608	1,915,230
Saskatchewan	21,644	1,032,544
Manitoba	16,764	1,304,897
Ontario	85,535	4,965,410
Quebec	21,927	1,853,202
New Brunswick	11,918	672,454
Nova Scotia	10,571	650,842
Prince Edward Island	4,046	208,428
Newfoundland	5,281	268,093
	<u>219,622</u>	<u>13,829,713</u>

ABROAD		
	Showings	Attendance
United States	87,473	5,473,737
United Kingdom	11,034	716,780
Europe	73,543	7,474,795
Asia	9,289	2,496,301
Africa	7,539	1,401,021
Australasia	13,960	1,203,022
Central & South America	9,957	2,077,653
Ships at sea	862	165,610
	<u>213,655</u>	<u>21,008,919</u>

APPENDIX IV
NATIONAL FILM BOARD
OFFICES

HEAD OFFICE: Ottawa, Ontario.

OPERATIONAL HEADQUARTERS: Montreal, Quebec.

BRITISH COLUMBIA

Regional Office: Vancouver

Kelowna

Nelson

Prince George

Victoria

ONTARIO (Cont.)

Kingston

London

North Bay

Orillia

Ottawa

Peterborough

MARITIME REGION (Cont.)

Charlottetown

Halifax

Moncton

New Glasgow

Saint John

Sydney

PRAIRIE REGION

Regional Office: Saskatoon

Brandon

Calgary

Edmonton

Lethbridge

Prince Albert

Regina

Winnipeg

QUEBEC

Regional Office: Montreal

Chicoutimi

Joliette

Montmagny

Quebec

Rimouski

Rouyn

Sherbrooke

Trois-Rivières

NEWFOUNDLAND

Regional Office: St. John's

Corner Brook

Grand Falls

UNITED STATES

New York

Chicago

ONTARIO

Regional Office: Toronto

Fort William

Hamilton

Hanover

MARITIME REGION

Regional Office: Fredericton

Campbellton

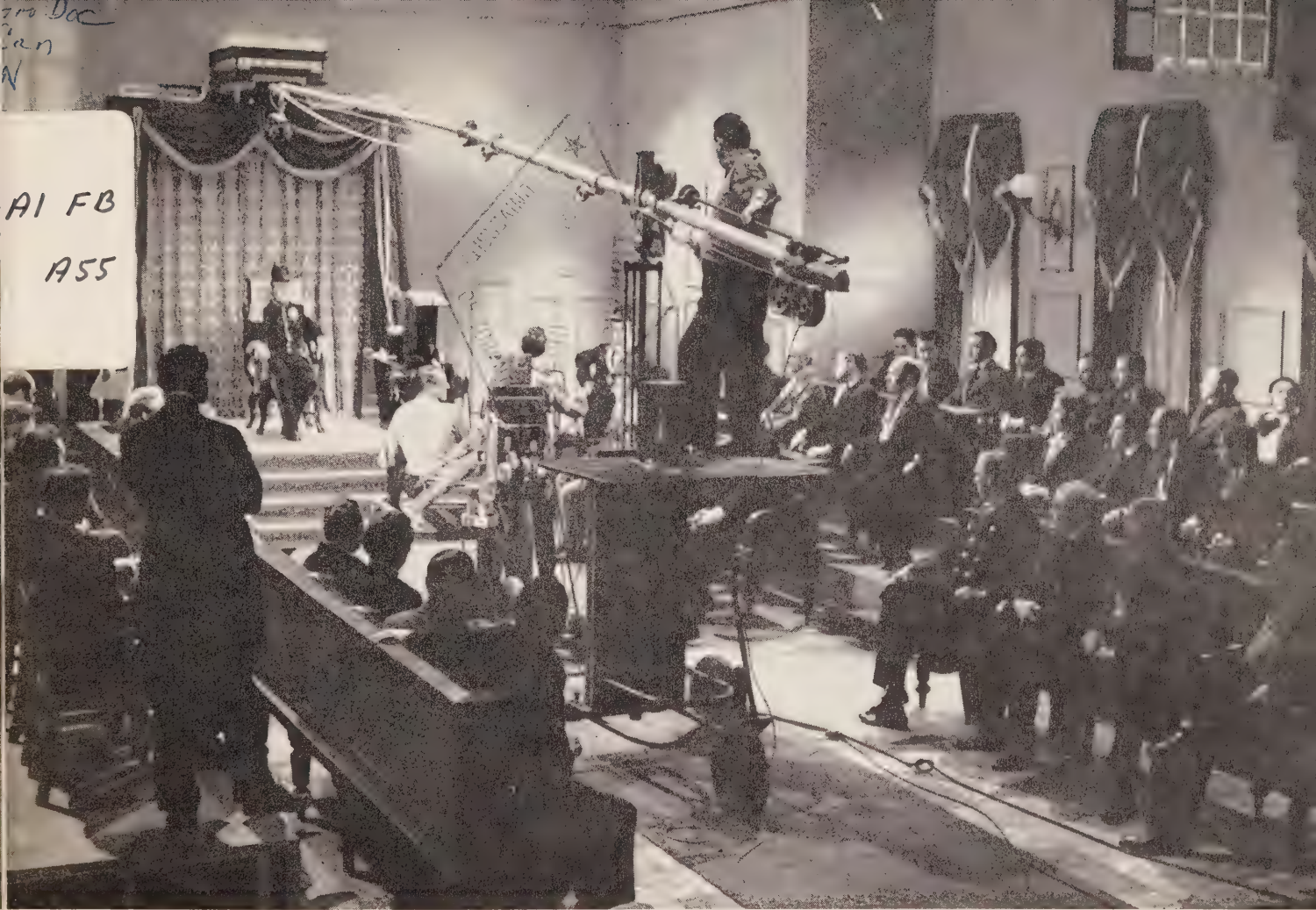
EUROPE

London, England

SOUTH ASIA

New Delhi, India

CAT. NO. CI-91-58
EDMOND CLOUTIER, C.M.G., O.A., D.S.P.
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY
HULL, 1958



NATIONAL FILM BOARD — ANNUAL REPORT — 1958-59

*Cover : On the set during the shooting
of "Voice of the People"*

July 8, 1959

The Honourable Ellen L. Fairclough, P.C., M.P.
Minister of Citizenship and Immigration.

Madam:

I have the honour to present to you this Twentieth Annual Report of the work of the National Film Board of Canada for the period April 1, 1958 to March 31, 1959.

This Report was approved by the Board of Governors of the National Film Board at a meeting on June 9 - 10, 1959.

Your obedient servant,

A handwritten signature in dark ink, reading "Guy R. Sturge". The signature is written in a cursive, flowing style with a large initial "G".

Government Film Commissioner and
Chairman, National Film Board

THE BOARD OF GOVERNORS

The Board of Governors consists of nine members. Four of them, including the Government Film Commissioner who is Chairman, are from the public service and five are prominent citizens representing the five major geographical regions of the country. At March 31st, 1959, the members of the Board were:



Guy Roberge, Q.C.

Government Film Commissioner
and Chairman of the Board,
Ottawa



Charles S. Band

Toronto



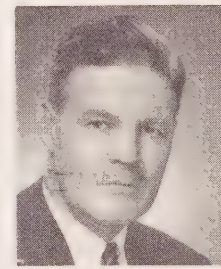
Charles Stein, Q.C.

Under-Secretary of State, Ottawa



R. Gordon Robertson

Deputy Minister of Northern
Affairs and National Resources,
Ottawa



**Lt. Col. C. C. I. Merritt,
V.C., E.D.**

Vancouver



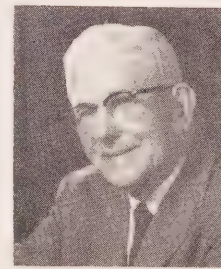
Marcel Cadieux

Assistant Under-Secretary of State
for External Affairs, Ottawa



Mrs. Margaret Stevens

Flin Flon, Manitoba



J. Frank Arnett

Summerside, P.E.I.



Arthur Dansereau, Q.C.

Montreal

THE YEAR IN REVIEW

Among the objectives assigned to the National Film Board is the production of films, filmstrips and still photographs which reflect the life and thought of Canada, and the distribution of these so that they may be seen by as many people as possible, both in Canada and abroad.

To that end, the production program, planned under the direction of the Board of Governors, attempts to achieve variety and a balance of subject matter. In general, the Board makes films about the Canadian people, the institutions, the social and economic developments, the industries, the natural resources, the arts and sciences, and the interests of Canada abroad.

Having produced such films to reflect significant aspects of Canadian life, the Board, through its Distribution Branch, strives to achieve the widest possible distribution for them. This distribution is accomplished in Canada and other countries through three main channels: (1) through community organizations of all kinds, including film councils, libraries, educational groups, etc.; (2) through commercial theaters; (3) through television stations.

In Canada, the films help Canadians keep informed about what is going on in their country, and assist them to recognize and understand their responsibilities as citizens. Abroad, the aim is to develop an awareness of Canada, an understanding of the work and life of the Canadian people and an appreciation of their achievements and aspirations.

During the fiscal year 1958-59 the Board estimates that its films were seen by more people than ever before.

The number of motion picture completions was 368. This included 105 originals, 113 revisions and adaptations, 65 foreign versions, 53 newsreel stories and 33 other items.

The number of prints of NFB films put into distribution, in Canada and abroad, was 15,082. This included 7,948 prints on loan and 7,134 prints sold. With thousands of prints of NFB films in circulation throughout the world, it is impossible to obtain complete statistics about the number of people attending screenings of Canadian films. The Board's records indicate, however, that in this fiscal year, aside from screenings in theaters and on television, there were 448,000 showings of its films to audiences totalling 35 millions. Showings in Canada numbered 230,000; the remaining 218,000 showings were reported from abroad.

The number of filmstrips completed was 42. During the year, 23,813 prints of NFB filmstrips were distributed, mainly in Canada, but also in the United States and Great Britain.

The number of still photographs added to the files of the Still Photography Division totalled 4,339. That Division also issued 53 photo stories, each of which appeared regularly in an average of 110 Canadian newspapers.

The essential "documentary" nature of the Board's operations was reflected by the fact that, of the 218 films produced (exclusive of foreign-language versions, film clips and newsreel stories), 143 were destined to have their primary distribution in Canada through community libraries which loan films to the public. Nineteen of the films were to have initial distribution through theaters and 56 were to be seen first on television. In all cases, of course, there would be distribution through the network of film councils and libraries which provides Canadians with a community film service that is unique in the entire world.

In striving to achieve the most effective use of its films, the Board collaborated with national, provincial

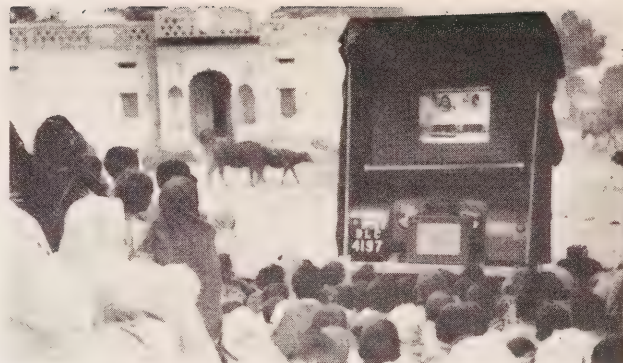
and local organizations of many kinds, keeping them well informed about NFB productions which are available to serve the needs of special groups. At the same time the Board was kept informed about the needs and interests of many public-spirited organizations. This knowledge helped the Board design its production and distribution programs to be as useful as possible.

An example was the film *Tourist Go Home*. Less than six months after the Board was impressed with the need for a film which would stress the importance of friendly, courteous treatment for tourists, a 25-minute color film had been completed. In cooperation with the Canadian Tourist Association it was screened at numerous meetings attended by business people and government officials directly concerned with increasing the annual volume of Canada's tourist industry. The film will have further specialized use as a training film for thousands of Canadians engaged in serving vacation visitors.

In similar fashion there was active promotion of films considered to be of special value to churches, home and school associations, farmers, women's institutes, labor unions and adult education groups, among others.



*Toronto premiere of "Tourist Go Home",
at Canadian Tourist Association meeting*



Mobile cinema van screening in South Asia

Abroad, Canadian films won increasing acceptance as a medium of communication. In South Asia, for example, where a Film Board representative was posted in 1957, the number of people looking at Canadian productions soared to a total of 5,149,096, compared with an audience of 1,314,516 two years before.

Films produced by the Board won awards at film festivals and competitions in various parts of the world. NFB films and filmstrips, over the years, have won more than 300 major awards at such festivals, as well as many other recognitions in the form of Honorable Mentions, Certificates of Merit and similar accolades.

Nominated for a Hollywood "Oscar" was *The Living Stone*, a 33-minute color film portraying Eskimo social customs and ways of life. It provided an unusual insight into the inspirations and beliefs which the Eskimos attempt to express in their various types of carvings.

The *World in Action* series of productions was continued. A two-part, hour-long program entitled *Women on the March* was one item in this series; another was a 90-minute program, divided into three parts, saluting



"Women on the March"

the 50th anniversary of powered flight in Canada. After the end of the fiscal year reviewed in this report, *Women on the March* won the Grand Prix for television documentaries at the Cannes festival.

The *Frontiers* series, fifteen half-hour programs exploring new developments in Canada's economic, social and cultural life, was released on the English television network of the Canadian Broadcasting Corporation. The *Candid Eye* series of seven films also was telecast on the same network. Work was in progress on three one-hour films in the *Comparisons* series. These, contrasting and comparing aspects of Canadian life with those of other countries, were scheduled for release on television in June 1959.

Under the title *Temps présent*, NFB presented on the French network of CBC and through private stations, a series of twenty-six films. While the series included films of several different types, ten of the half-hour films dealt with prominent personalities of French Canada. These latter films were portraits of Canadians who have played an important part in literature, music, painting, anthropology, social work and agriculture. At the same

time, the films were more than filmed biographies for they showed how geographical, social or human environment influenced the lives of these prominent people, and how they, in turn, exerted an influence on their own environment. These films dealt with the life stories of such distinguished Canadians as actor Fred Barry, novelist Germaine Guèvremont, organist Henri Gagnon, priest Charles Forest, troubadour Félix Leclerc, painter John Lyman, farmer Pierre Beaulieu and anthropologist Marius Barbeau.

Among the many films produced during the year — details of which may be found in the Production section of this report — the following were of special interest:

Voice of the People — Recreates the events of 1849 when the courage and integrity of Governor General James Bruce, Earl of Elgin, saved responsible government despite the riotous parliamentary dispute over the Rebellion Losses Bill.

Dykes for Dry Land — The background to one of Canada's largest power and irrigation projects of modern times — the South Saskatchewan River dam — a develop-



Distinguished actor, Fred Barry (left), during production of "Temps présent" film



"The Quest" (*The Discovery of Insulin*)

ment expected to restore a large drought area in the Province. This film illustrates the reasons for the ambitious undertaking and presents the views of farmers, engineers and civic officials who look upon it as a milestone in the economic progress of the Canadian West.

The Quest — A dramatized presentation of a major breakthrough in medical research: the discovery of insulin as a cure for diabetes by Dr. Frederick Banting of London, Ontario, and Dr. Charles Best, then a medical student at the University of Toronto. The film re-enacts the critical year during which they made their important discovery.

A Is for Architecture — The romance of architecture, given form and substance through the skill of the animation artist. A panoramic review of the architecture of past centuries leads to a discerning study of the buildings of our time. This is a story of man's monumental urge to perpetuate in stone the pride and spirit of his time — an urge as evident in the soaring skyscrapers of today as in the ornate domes of Byzantine monarchs.

A Day in June — Each year in Montreal, French-speaking Canadians celebrate the 24th of June by a great

historical parade. This film shows every aspect of this St-Jean-Baptiste Day pageant which is attended by half a million people. The film was made in one day through the use of ten camera crews.

Correlieu — A film about Ozias Leduc, Canadian painter, his home and his canvases. Leduc found inspiration in the familiar life of pastoral Quebec around picturesque Mont St-Hilaire. Carefully lit and photographed, the paintings appear on the screen with the clarity of the artist's own perception. Through this film his works will be displayed to an audience larger than he knew in all his long lifetime.

Il faut qu'une bibliothèque soit ouverte ou fermée — A case for greater public support of libraries. The story is set in a small town where complacency toward cultural endeavor is the rule. Despite apathy in administrative circles and ill-founded objections, a resolute young librarian gains her objective of a well-appointed new library.

* * *

City of Gold, the Board's prize-winning film released in the previous fiscal year, continued to be acclaimed in many parts of the world as it went into general dis-



"A Is for Architecture"

tribution in theaters and on television. The film was the subject of a picture story which occupied nine pages in the International edition of "Life" magazine, and six pages each in the North American and Spanish editions of this same widely-circulated periodical.

The New York office of the Board was transferred from its former location in Rockefeller Center to the new Canada House building at 680 Fifth Avenue. An attractive screening room, part of the new premises, already has been used on several occasions for "prestige" screenings of Canadian films.

The Technical Operations Branch carried on a program of research and invention designed to improve film processing standards and, in some cases, to reduce costs. Results of this work are made available to the motion picture industry in Canada, in accord with the terms of the National Film Act.

The Board had the lowest annual staff turnover ever recorded, 10.5 per cent.

A senior official of the Board, the Director of Distribution, visited Central and South America to survey possibilities for extending Canadian film distribution in those countries.



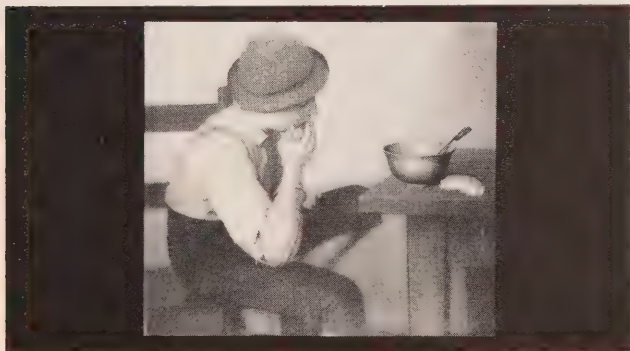
René Clair addresses an informal gathering of NFB staff

René Clair, world-famous film director, and Jacques Tati, better known to film-goers as Mr. Hulot, were among the many movie stars, directors and producers who came from France in November 1958 to attend a film festival in Montreal. At that time, both gentlemen visited the National Film Board and Mr. Clair took the occasion to express his admiration for NFB.

"This National Film Board for which you are working", he said, "is something absolutely unique in the world. And this is not a mere compliment, it is simply the truth... The results of your work are known the world over and we all have been impressed by it..."

"Canada is giving, through example of its National Film Board, something that should be meditated the world over and which is, in any case, admired by the world."

On the occasion of Mr. Clair's visit to the Board, Norman McLaren presented him with a copy of his recent film *A Chairy Tale*. René Clair wrote about this film: "It will remind me that film is not only a commercial machine but also a tool of artistic creativeness. Of course, I am aware of that, but nevertheless it is comforting to establish this fact with proofs of such a quality".



Ozias Leduc painting, from "Correlieu"

PRODUCTION

Statistical data relating to the 1958-59 production program may be found in Appendix I, page 42.

The Board's production program is concerned primarily with Canada's problems and achievements in business, international relations, education, industry, scientific and cultural development and social organization, but beyond these broad fields other subjects do appear where a film may contribute to the national interest. In all its films, the Board attempts to go beyond the mere reflection of events by contributing to public interest in matters of social, political and economic concern in Canada and the international community. To this end the Board's program, planned under direction of its Board of Governors, is based upon continuous research by its Production Research

Division and upon recommendations of many individuals and organizations in public and private life.

Since the earliest days of motion pictures, the camera has served as an explorer, helping people to know more about faraway places that few of them may ever see in person. Several of the Board's films this year were of that kind. *Down North* was a progress report about recent developments in the sub-Arctic. Other color films about the North were *The Face of the High Arctic* and *High Arctic: Life on the Land*, photographed in the Queen Elizabeth Islands of the Canadian Arctic, and *The Living Stone*, filmed in the Eastern Arctic.



"The Face of the High Arctic"



"The Gifted Ones"

FRONTIERS SERIES The *Frontiers* series, comprised of fifteen films, was telecast over the national service of the Canadian Broadcasting Corporation and by 33 privately owned stations, and will be used by community groups in Canada and abroad.

NFB crews made some of these films in frontier locations, as in the Peace River country, the Leduc oil fields and the Arctic barrens. There was a two-part study on *Conquest of Cold*. Two other films told the history of mechanization and investigated the effects of automation on industry and society.

There was exceptional public interest in two films about children — one about gifted youngsters and one about children who are mentally retarded. *Report on Cancer* was the concluding film in the series; like the others, it dealt with a "frontier" development of concern to all Canadians.

Candid Eye was a series of seven films which took an intimate close-up look at various aspects of life in Canada, and particularly at people. In some cases, those being photographed were scarcely aware that cameras were in action. The series covered such topics as the work of a Salvation Army officer, religious observances at St. Joseph's Oratory, Montreal, and a behind-the-scenes look at the operations of the metropolitan Toronto police force.

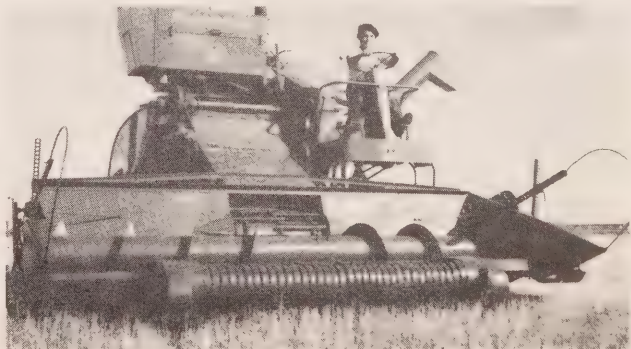
FILMS FOR CHILDREN There was something in the NFB program for young Canadians, too. *The Story of Cinderella* was presented in a fresh light, as seen and interpreted in water color and crayon drawings by fifth-grade school children. *The Story of H. M. S. Shannon* told about a naval engagement in the year 1812 between British and United States forces.



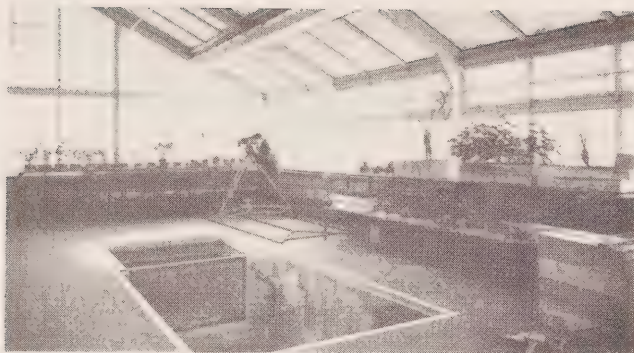
"The Story of Cinderella" — interpreted in water color and crayon drawings by fifth-grade school children



"The Story of H.M.S. Shannon"



"Ti-Jean Goes West"



Science Film Unit — here NFB cameras capture on film some of nature's wonders

Ti-Jean, the lad who is the French-Canadian version of the universal strong-man legend, was seen in *Ti-Jean Goes West* and also in *Ti-Jean in the Land of Iron*.

Music for Children was adapted by NFB from an original production made in Germany. It shows the successful technique developed by Carl Orff, a German composer and music professor, for teaching music to children.

SCIENCE FILM UNIT The Film Board has a unique division in its Science Film Unit, which makes films presenting basic concepts in science for the general public and which are extensively used in schools in Canada and abroad. Sometimes these films are of such general interest that they win a place in the Board's theatrical series; examples of this, in past years, have been *The World at Your Feet* and *The Maple Leaf*.

A peculiar advantage of the films made in the Science Film Unit is the fact that they frequently reveal much

that the eye cannot see. This may be done by various kinds of close-up photography and by time-lapse shooting. This year, for example, the Unit made the film *Birth of a Caterpillar*. It was the first of a series of very short ($\frac{1}{2}$ -reel) silent films and all the action centered around a tiny insect about one-sixteenth of an inch long. The series is called *Fragments of Life*; it has been recommended for use by science teachers and at least fourteen other subjects are under consideration as future films.

In the Unit, a great variety of projects usually is underway at the same time, since many of the conditions for shooting science subjects are uncontrollable. For example, the Unit reports, the weather may not be right "or then it may be a bad year for spruce budworms".

In addition to the *Fragments of Life* series, the Unit is preparing, among other subjects, a series on life cycles, an ecology series (to show the interrelationship of living things with each other and with their environment), a general biology series, and a general science series. In all, more than fifty individual projects are under consideration for the next three or four years.

ANIMATION As mentioned in the Year in Review section, the Board completed the animation film, *A Is for Architecture*, during the year. This film required 560 separate drawings, more than 35,000 frame-by-frame animation camera exposures.

In contrast, one of the shortest items was a film clip made for the Post Office, advising "Mail Early for Christmas". It has a length of six feet in 16mm, equivalent to ten seconds running time. The "storyboard" for it is reproduced here in its entirety.



The Board has been aware that such "clips" and other NFB films are borrowed frequently by large advertising agencies in New York. One of these agencies, in a trade-paper advertisement, referred to the Board's films as among "the most exciting, the very best", and reported

that they are shown to the agency's employees so they may "keep up with the world's newest film techniques".

TEMPS PRÉSENT SERIES In this French-language series, given first release on television, the National Film Board complemented, in a way, the effort undertaken the previous year with *Panoramique*. That series had focussed attention on the main chapters of the social history of French Canada from 1930 up to the present day. In a very different style, this historical review was followed up by 8 films devoted this year to prominent personalities who have played a significant part in literature, music, anthropology, agriculture, painting and song.

These eight film portraits told stories of representative people and their biographies emphasized particular aspects of Canadian life. Those introduced in this series were :

Fred Barry, actor, whose long career has been closely linked with the development of the theater.

Germaine Guèvremont, novelist, whose writings have dealt mainly with rural people and their way of life.

Pierre Beaulieu, a farmer with ideas of his own on agricultural problems and on the place of the farmer in the modern world.

Charles Forest, a priest who has devoted 25 years of his life to the economic betterment of an Acadian fishing parish.

Félix Leclerc, troubadour, singer, song writer, poet, playwright, popular not only in this country but also in Europe, and composer of many songs typical of Canada.

John Lyman, painter, a man whose example has influenced many artists.

Henri Gagnon, organist at the Basilica in Quebec for 43 years and Director of the Music Conservatory of Quebec.

Marius Barbeau, anthropologist, member of the National Museum staff for forty years, poet, authority on Canadian Indian life an author of many books on Canada.

The *Temps présent* series was made up of 26 films altogether. Other films on quite different subjects were: *Jour de juin* (*A Day in June*), showing the Saint-Jean-Baptiste Day parade in Montreal on the 24th of June; and *Les pèlerins* (*Pilgrimage*), a report on St. Joseph's Oratory, Montreal, during the summer pilgrimages and ceremonies.

In this series also, TV viewers saw films that were made in such a way that they could be used on both English and French TV networks of the Canadian Broad-

casting Corporation and by the privately owned stations. Among these films were *Women on the March* and *Salute to Flight*, both mentioned elsewhere in this report.

During the year two productions, each comprising four half-hour episodes, were completed. These were *Les mains nettes* and *Les 90 jours*.

CANADA CARRIES ON In 1958-59 there were six releases in the English series, *Canada Carries On*, and four in the French *En avant Canada*.

The World on Show brought to Canadian viewers some of the color and excitement of the Brussels World Fair. *Railroaders*, filmed in winter in the Canadian Rockies, showed the problems faced by men who keep traffic moving over one of the most difficult portions of Canada's railway network. *The Modern Prospector* described how science aids the modern prospector search for ore bodies.



"Temps présent" series — Henri Gagnon, organist



St. Joseph's Oratory, Montreal — locale of the film "Pilgrimage"



"Railroaders"

Other productions, completed in this fiscal year and scheduled for release later in the *Canada Carries On* series, included *The Chairmaker and the Boys*, about a craftsman who has served his Cape Breton community as carpenter, blacksmith and handyman for over fifty years; and *Fraser's River*, a color film describing the influence of the Fraser River on British Columbia's development.

EYE WITNESS *Eye Witness*, distributed regularly to theaters in Canada, was changed in format. Instead of dealing briefly with three separate items, *Eye Witness* and its French-language counterpart, *Coup d'oeil*, now devote attention to a single topic in each release. Eight films were issued in the English series and six in the French.

Safety on the Water demonstrated rules for safety in and near the water. *Tall Country*, also an *Eye Witness* release, was produced by Lew Parry Productions to mark



"Fraser's River"

British Columbia's centennial celebrations. *Fire Detectives* was a theatrical version of a longer film called *Setting Fires for Science*, made by the Board for the National Research Council.

SCREEN MAGAZINES A new series of one-reel Screen Magazine films went into production during the year. These consisted of two or three short associated items, with a simple commentary. Film material for use in this series will be chosen from existing newsreel footage of which the Board has a plentiful supply, since it has been shooting newsreels since 1942.

A typical Screen Magazine film was the one entitled *Off to School*. It showed children on the Pacific coast going to school in a sea-going vessel; children in northern Ontario taking classes in a railway "school" coach; and Indian children at a modern residential school at Moose Factory on James Bay.

In all, eight Screen Magazine films were completed during the year. They will be released for community and television use in Canada, and for use non-commercially abroad.

NEWSREELS The Board's newsreel stories are brief documentaries on the Canadian scene. They run about three or four minutes in length and are released to newsreel companies as semi-edited, silent footage for inclusion in theatrical and television newsreels all over the world. Generally, the Board avoids "spot news" events; most of the items filmed by the Board might be called "feature" stories.

The newsreel story is one of the most effective and least expensive methods of reaching a large international audience. For example, the story "Ontario Mine Produces Million Tons of Salt Every Year" was included in 184 newsreel releases and was seen via theater and television screens in 103 countries. Similar widespread distribution was given the story "Jet Helicopter Refuels Trapped Ship", seen in 97 countries, and "Cariboo Gold", included in 142 releases which were seen in 93 countries.

FOREIGN VERSIONS As in previous years, the Board produced foreign-language versions of films selected to present audiences abroad with a coherent picture of Canada.

This year, films were versioned in Czech, Danish, Dutch, Finnish, German, Indonesian, Italian, Norwegian, Polish, Portuguese, Russian, Spanish and Turkish.

The films which were versioned included *City of Gold*, *Industrial Canada*, *Montreal*, *Iron from the North* and several others.

The number of foreign-language versions released — 65 — reflected the increased circulation of NFB films in areas of the world where English or French is not a common language. The Board produced 62 of the versions; the remaining three films — one in Dutch and two in Spanish — were contracted to other producers.

THE SPONSORED PROGRAM Eleven Government departments and agencies commissioned the National Film Board to produce or to supervise the production of films during the fiscal year.

Most of these films produced for sponsors were intended for distribution to the widest possible audience, while some were reserved for training purposes or other internal uses.

Among the sponsored films produced during the year were the following:

For the Department of Agriculture:

Let's Look at Weeds, a film which emphasizes the competition for space and soil between weeds and the crops that man cultivates for his use, and describes principal methods of control.

For the Canadian Broadcasting Corporation:

A series of three progress reports on the St. Lawrence Seaway, released to Canadian audiences over the national television network of the CBC.

For the Department of Citizenship and Immigration:

The Threshold, a film designed to help new Canadians to a better understanding of the Canadian educational system.

Women at Work, intended to show potential immigrants some of the job opportunities for women in Canada.

The Hands that Heal, made with the cooperation of the Canadian Nurses Association, to inform nurses in other lands of opportunities in their profession in this country.

For the Department of Northern Affairs and National Resources:

Up in the Border Country, a 15-minute color film produced under contract for the Canadian Government Travel Bureau, detailing some of the vacation pleasures in the area extending from the Canadian Lakehead to Riding Mountain National Park in Manitoba.

Televisits, short film clips showing interesting places in Canada and intended for use as "fillers" by television stations in the United States. Twenty of these have been produced to date.



"The Threshold" (The Immigrant Meets the School) —
produced for the Department of Citizenship and Immigration

For the Department of Public Works (with the cooperation of the Dominion Fire Commissioner and the Provincial Fire Marshal of Ontario):

Fire in Town: Winner of an Honorable Mention award in a competition arranged by the National Safety Council, Chicago. In dramatic form this film emphasizes some fundamental rules for preventing fires.

For the National Research Council:

Setting Fires for Science, and *St. Lawrence Burns*: Aultsville, Ontario was a town doomed to disappear by the construction of the St. Lawrence Seaway, so scientists of the National Research Council set fire to several abandoned buildings in this community, making observations which may help lessen tragic losses caused by fires.

Setting Fires for Science is a 20-minute film, in color. *St. Lawrence Burns* is a series of eight films,



"Setting Fires for Science" — produced for the
National Research Council



"The Hands that Heal" — made with the cooperation of the Canadian Nurses Association for the Department of Citizenship and Immigration

silent, running from 20 minutes to half an hour in length. The first film is for general release; the series is for use by fire prevention experts, fire department members, etc., as training films.

Winter Construction — It Can Be Done, shows new techniques which make it possible to continue construction work in spite of cold winter weather.

For the Department of National Defence:

With the R.C.A.F. in Europe, a 30-minute color film, used to acquaint Air Force personnel and their families with various aspects of life in Europe.

Canada's Armed Forces 1958, telecast in December over the CBC national network, gave Canadians a summary of events concerning the three branches of the country's armed services. This film was typical of a number completed during the year; service

cameramen shot the footage and the National Film Board did the editing and completion.

A series on *Survival*, originally made for R.C.A.F. aircrew training; titles of the individual films are *Pattern for Staying Alive*, *Stay Alive in the Winter Bush*, *Stay Alive in the Winter Arctic* and *Search and Rescue*.

FILMSTRIPS Almost all National Film Board filmstrips are now being produced in color, many of them from stills taken especially for that purpose. In fact, of the 42 filmstrips produced during this fiscal year — 20 of them from NFB's appropriation and 22 under sponsorship of Government departments — only five were in black-and-white.

A filmstrip consists of a series of photographs, paintings or designs, printed on a 35mm strip for projection on a screen. Generally, a manual accompanies each filmstrip, providing the user with information supplementing that contained in the strip. Occasionally, a sound recording is distributed with a strip.

Utilization of filmstrips has been increasing in Canada in recent years, as more users become familiar with the Board's productions and with the effectiveness of filmstrips as teaching aids. The Board wishes to express its gratitude to the Canadian Education Association for its suggestions and recommendations regarding the filmstrip production program.

Each year's filmstrip production is part of a continuing program, designed to extend over a period of several years and to provide an integrated selection of visual aids. This year, there was emphasis on filmstrips about Canadian geography. Nine strips covering this subject were issued: three of them were in a series entitled *Great Lakes-St. Lawrence Lowlands Region*, and

three more describing Canada's Atlantic Provinces. These filmstrips amplify and reinforce the general geographical concepts first introduced in each of the six motion picture films in the *Canadian Geography* series.

A *Look at Canada* was prepared for distribution exclusively in the United States. It conveys a general picture of Canada's geography, and 1,500 copies of it are being distributed through member clubs of Kiwanis International in the U.S.A.

Two filmstrips were released in the *Canadian Folk-songs* series; *Cadet Rousselle*, with artwork by the eminent Canadian artist, Jean Dallaire, and *The Raftsmen*, for which a group of Ottawa children provided the artwork. Both these filmstrips were accompanied by recordings.

Montreal school children did the artwork for the filmstrip *Cendrillon*, designed to teach French to young-

ters. On the record accompanying this filmstrip, an instructor speaks slowly and precisely in French.

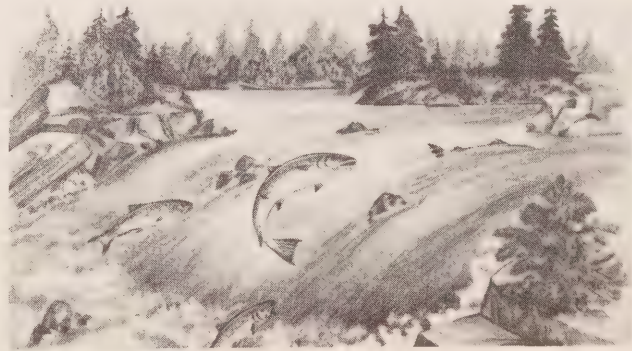
Other filmstrips produced during the year were: *How To Buy Fish* and *The Story of Pacific Salmon*, produced for the Department of Fisheries. The first was for the information of consumers; the second was intended for students.

In the series of filmstrips on the *Mining and Metallurgical Industries of Canada*, one on *Aluminum* was completed for the Department of Mines and Technical Surveys. The same department sponsored *Railway City*, describing the development of Winnipeg from trading post to modern city. This was the first in a series to be made on Canadian cities.

Introducing Map Scale is a filmstrip designed for use in geography classes to help school children learn to read maps.



"Introducing the Atlantic Region", one of the nine filmstrips produced this year in the *Canadian Geography* series



"The Story of Pacific Salmon", a filmstrip produced for the Department of Fisheries

Canada's Government is a revised version of a filmstrip originally prepared for screening at the Brussels international fair, and now in distribution to Canadian schools.

Immediately following the close of this fiscal year, the Board received two first awards at the American Film Assembly in New York for the series *Great Lakes-St. Lawrence Lowlands Region* and for the filmstrip *Cendrillon*.

STILL PHOTOGRAPHS The Still Photography Division attempts to fulfil, in printed media such as newspapers and magazines, the same purposes as films and filmstrips accomplish on the screen. The Division produces photographs and distributes them so that Canadians may know more about their own country, and so that people in other lands may become better acquainted with Canada.



The Still Photography Division acts as official photographer and coordinator of photographic arrangements for important state functions

Newspapers in Canada and abroad made extensive use of the photo-story service which the Division offered during the year. Once a week, Canadian newspapers receive advance proofs of a picture story, usually comprising four to nine photos and a brief text. Order forms accompany the proofs and newspapers can order the story either in matrix form or in photo prints of appropriate size.

The subjects treated in these weekly photo stories covered a wide range of Canadian activities. These were the titles of some of the releases: Cellulose, Tulip Festival, Metals under the Microscope, Puppets, and Institute of Cardiology.

In addition to being used by newspapers throughout Canada, these photo stories were distributed to all parts of the world through the Department of External Affairs. Press agencies in the United States used 20 of the stories in 1958-59.

The Division prepared kits of "flat pictures". Each set consists of about 32 pictures, and topics covered included The Rocky Mountains, The Royal Canadian Mounted Police and Provincial Capitals. Including those issued in previous years, nine kits now are available to the public through the Queen's Printer.

The Division provides stills coverage for promotion of National Film Board motion pictures. In addition, its photographers make pictures, on assignment, for various Government departments.

The library of Canadian photographs maintained by the Division in Ottawa is one of the largest and most comprehensive in the country. It now contains about 130,000 stills in black-and-white, and more than 10,000 in color.

THE MOTION PICTURE

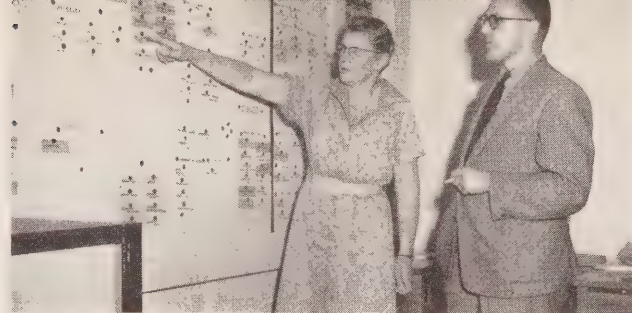
a mirror
of time

In February 1959, the Extension Service of the University of British Columbia, in cooperation with the National Film Board, carried out an experiment unique in Canada — a retrospective study of the Canadian Government's interest in motion pictures from 1917 to the present day.

During five two-hour programs, presented by filmmaker Guy Glover, participants in this film review saw some of the most significant films produced at the request of the Canadian Government — that is to say, the choicest moments of 42 years of film making. Those who sat through the screening of so many venerable oldtime films — some of which were documentaries about tourism and industry that had long fallen behind modern trends and needs — were interested in determining to what extent the motion picture may reflect the historical evolution of a country.

In other words, apart from being eminently a social art, has the motion picture assumed an historical value? In the course of time can a film take its place among the archives of a country as an historical document?

This is a question to which an answer has often been sought in the National Film Board. Best qualified to answer it is Miss Marjory McKay who, in her capacity as Supervisor of Production Research, has been linked with the trend and evolution of documentary films in



*Marjory McKay and Gilles Marcotte
of NFB's Production Research Division*

Canada from the period prior to World War II until the present time.

In her office at the NFB building situated on the outskirts of Montreal, Miss McKay keeps a ready-reference record of NFB productions, past and present. This comprises hundreds of colored strips, pinned neatly upon a huge wall-size board and bearing the titles of films and the respective programs under which they fall. Some of the films thus displayed are still merely in the embryonic stage, but the large board provides a panoramic view of the production continuity and gives an indication of the areas which come to the fore from time to time, according to needs.

Miss McKay's daily task consists of — metaphysically speaking — feeling the nation's pulse. Through her continual research work into the multifarious aspects of Canadian events, and her long years of experience at the NFB, Miss McKay is in a position to tell to what extent films fulfil the requirements of a period and whether they can, in fact, be deemed a true reflection of our national life during any given era. In the following paragraphs some of her impressions are recorded.

The Canadian Government has concerned itself with film production since 1917 when the Motion Picture Bureau, as well as certain Government departments, pro-

duced films on tourism or industry. Of course, these rather scanty efforts came at a time when the motion picture industry was in its infancy. Then came the depression. In 1939 the Government set up the National Film Board, to which it entrusted the job of coordinating film production among Government departments and national corporations — and, in addition, of producing films to foster national understanding and bolster the work of our diplomatic missions in making Canada known abroad.

At the end of the thirties, the depression had not yet released its grip on the nation. Export trade stood as the key to prosperity; hence Canada must endeavor to market its products beyond its national frontiers, and especially to Great Britain, traditionally its largest customer. Why not, then, use our films to advertise our products? Moreover, the tourist trade being a potential asset to our economy, why not boost that trade by disseminating films which would advertise Canada's touristic attractions? What could constitute a better shop-window, to display Canada abroad, than films?

The National Film Board had been in being but a few months when, in September 1939, war broke out. Hard pressed by the fast tempo of events and without losing sight of its primary mission, the NFB endeavored to cater to the needs of the emergency: to further national unity, to uphold the war effort, to keep the public informed of the march of events. And more: to instruct the population about security measures and the necessity for carrying them out, about food rationing and war bonds, about the need for a higher production output; to promote recruiting in the Armed Forces and to keep a record of the war's momentous happenings.

Then, along with this type of production — highly factual and fleeting as the events themselves — the NFB produced documentary films of a more general and permanent nature, aimed at making Canadians more aware of their country. These films could not but contribute to a closer relationship between peoples of geographical areas

far removed from one another, and between those of different ethnic origins. So films were produced, having as their theme Canada's Capital, Gaspé fishermen, Prince Edward Island, the Province of Quebec, the Ukrainian minority in the West and their customs, the various ethnic groups that make up the nation. In short, a look at the inhabitants and the geography of the country.

Thus, during the war, the part played by the NFB was three-fold: to promote national unity by providing a more intimate knowledge of the country and of its inhabitants; to make clear the reasons for war measures; to give the population a step-by-step account of the conflict. Historians, delving into the events of those troubled times in our national life, will no doubt find some precious data in some of the films NFB produced.

As a rule, however, films serve an immediate purpose, especially when they are meant to convey specific information. It follows therefore that, in addition to its main role — that of producing films — the NFB had to take on another no less important task: that of setting up across the country a vast distribution network which would be at once sufficiently flexible to reach the largest possible audience, in spite of the difficulties encountered due to long distances.

These were the heroic years of the motion picture industry in Canada. The National Film Board had barely been set up when it was called upon to make a considerable and swift contribution, both in film production and in film distribution.

Then came the day when normal life resumed. No more rationing; no more war production. It is the summer of 1945 and the conflict has come to an end. But the country still held vast natural resources that had to be exploited and preserved.

Hard pressed as it was by the war, the NFB had been in no position to bring to the Canadian people, as it would

have wished, the interesting features about their country and its inhabitants, the mentality of its population, its cultural, social and scientific achievements.

Toward the end of the conflict and in the aftermath of war, motion picture production was focussed on our gigantic economic thrust: the country's resources and their exploitation and conservation; the newly found wealth, such as the oil in the West. Some of the films produced in this category were: *Look to the Forest, Land in Trust, Trees Are a Crop, Fishing Partners.*

In a different trend, films were produced on such subjects as Montreal, the Saguenay area, the Toronto Symphony Orchestra, the Abitibi region, the Gaels of Cape Breton, a typical family in Alberta, the pioneers of Lunenburg, the great northern painter Tom Thomson and on several other aspects of art in Canada. Social problems, adult education, citizenship, the need for increasing the number of libraries and art galleries — all were topical subjects which are reflected in the films of those days.

Then there were great international tasks to cope with: the establishment of peace; the economic rehabilitation of allied countries afflicted by the hostilities; the tackling of problems resulting from the war; the promotion of understanding among the peoples of the world. A few years after war ended, Canada assumed a leading role in international affairs, as much for providing economic aid as for its political attitude.

In that period, through the medium of its distribution network, the NFB was able to present to its Canadian audiences numerous films produced by the United Nations Film Board. These documentaries opened new vistas on the world and provided food for thought to the Canadian people. People became interested in themes such as man's interdependence, aid to underprivileged countries, the necessity for striving toward a lasting peace; and in the course of those years the NFB produced films on such subjects as the countries of South Asia, hunger in the

world, the North Atlantic Treaty Organization, and Germany, key to Europe.

Since the end of the war the motion picture industry has evolved according to the needs and the moods of the country. The distribution system has also undergone certain material changes. In that undertaking, the NFB sought the cooperation of various bodies capable of organizing film distribution. The principle adopted was to put the documentary films at the disposal of the public; it was then up to the people concerned to make the best use of them and to find ways and means of dissemination.

It was at this time that the film councils and the film libraries were founded. Whilst the aim was always to draw large audiences, emphasis was laid on the practical use of films and on the advantages that may be derived from them through the opportunity they afford for discussion or for integration into a study or information program. Film was becoming a tool, an instrument and a means whereby a subject could be better understood.

Correspondingly, this new kind of distribution called for a new kind of production: the subjects treated had to be more specialized, such as trade-union procedures, precautions against accidents at work, new methods in agriculture. At the same time, the NFB continued its program of creating documentary films of a more general nature for distribution at home and abroad. This was the period during which the following productions issued from the NFB: *High Tide in Newfoundland, Land of the Long Day, Monastery, Road of Iron, the Accidents Don't Happen* series, the *Canadian Geography* series, agricultural films like *Pole Barns and Milking Parlors* and *Surface Silos*, labor films like *The Structure of Unions, Let's Discuss It, The Shop Steward.*

With television, which is now in its sixth year in Canada, the NFB has increased its distribution tenfold. It can now reach an audience of hundreds of thousands in a single showing. Right from the inception of TV, the

NFB has felt the need for adapting its programs in order to make use of this wonderful medium. The style and the screening time of films had to be modified but their documentary character has remained the same.

The advent of TV. has caused the NFB to revise methods of distribution that had been in use for several years. While the NFB still caters to the public at large, it fosters specialized distribution that answers the specific needs of organized groups, whether they be educational institutions, rural community associations, ciné clubs, trade unions or study groups. In point of fact, the NFB must be constantly on the lookout for the most pliable available methods, adapting them to the ever-changing pattern of life.

A film is rarely made merely for its value as a permanent record. It is time itself which endows it with that value. Films that are produced and distributed in a particular era embody the characteristics of that era with its trends, moods and even tastes. However, in 1958-59, two major NFB productions emerge which bear the particular historical character often found in films. They are *Women on the March* and *Salute to Flight*.

The former, by means of a montage of stock-shot material which originated in Europe and the United States and dating as far back as 1910, presents a retrospective of the outstanding events that took place in the course of woman's emancipation. Hence, by a simple juxtaposition of a series of preserved images and a commentary relating the story vividly, a chapter of contemporary history is recreated.

The latter film was produced in connection with the fiftieth anniversary of Canadian aviation, and the same technique was used. Film footage which has been shot all through the heroic years of Canadian aviation, as well as during the two wars and in recent times, affords us a vivid and authentic reconstruction of the epic of Cana-

dian military and civil aviation from its origin to the present.

Film constitutes, therefore, a mirror of a period. By analyzing NFB productions through the years one would notice that from time to time the emphasis was put on a particular type of film, as dictated by the course of events. The analysis would, however, also reveal that a definite continuity has been maintained all along.

Thus, to the numerous films dealing with international matters that were distributed in the aftermath of war, can now be added other series that will continue to make the man from abroad known to the Canadian people. In that category we have the thirteen films in the *Commonwealth of Nations* series, the four films in the *New Nation in the West Indies* series, and the fifteen films in the *Atlantic Community* series (produced by each member country of the NATO alliance and distributed in Canada by the NFB).

Films on the subject of trade unions that were produced over ten years ago find their logical continuation in *Alfred J.* and in the five films of *The Nature of Work* series which dramatize the relations between the worker and our industrial civilization.

In 1944 a film on the painter Tom Thomson initiated the *Canadian Artists* series. The most recent one of this series is *Correliou*, which is a profile on the life and work of Ozias Leduc and was completed this year.

The motion picture follows the evolution of Canadian concept. One finds in life, however things of a more permanent nature whose pace is slower, and movies have but to adapt to their tempo.

The work of the NFB must always meet the needs of the present and the immediate. But the fact remains that the motion picture will always be a mirror of a people's history, even more so in Canada where its documentary character is being preserved.

TECHNICAL OPERATIONS

The Technical Operations Branch includes camera, sound and projection, stills and motion picture laboratories, engineering, animation and title photography, special effects, and research divisions. Appendix II, page 43, provides a summary of Technical Operations statistics.

The amount of film footage processed in the Board's laboratory in 1958-59 was 16,405,519 feet. Of this 16½ million feet, more than 10 million feet were 16mm black-and-white; 3,535,556 feet were 16mm color, and the remaining 2,715,495 feet were 35mm black-and-white. About 85 per cent of the year's shooting was in black-and-white.

Work progressed during the year on the film storage vault building being erected immediately behind and adjoining the Board's Montreal headquarters. Estimated completion date is June 15, 1959.

During the year a survey was in progress to compile full information about the large quantity of film footage which has been stored for several years in a former war-time R.C.A.F. hangar at Pendleton, Ontario. Approximately 7,000,000 feet of World War II material is being catalogued and the Board has plans for creating a series of films from this footage. Other material stored at Pendleton includes some very old nitrate footage made by the Parks Branch of the federal Government and by the Canadian Government Motion Picture Bureau. Where feasible, useful excerpts from this footage are being duplicated on acetate safety film.

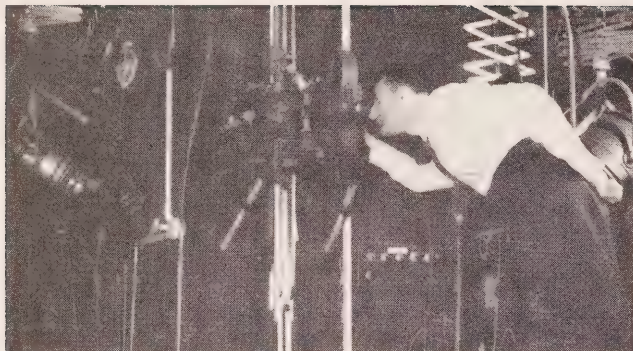
Master files relating to all the completed films held by the Board have been prepared, and this data has been

co-ordinated with the catalogue listings of the footage stored at Pendleton. It is expected that the transfer of thousands of cans of film, from Pendleton into the new vaults, will be accomplished by midsummer, 1959.

A major job in the machine shop involved the rebuilding and modernization of one of the Board's older animation stands. As a result, the shooting speed was increased from 160 frames to 240 frames per minute. As part of the rebuilding operation, the main vertical column of the stand,



NFB's new film storage vault building as it neared completion



Cameraman lining up shot through the newly renovated animation camera

eight feet long and of hardened steel, had to be re-ground to a tolerance of 1/1000th of an inch. The camera will now handle both 16mm and 35mm film, whereas previously it has been limited to 35mm stock.

Plans for long-range conversion to automated "speeded-up" printing and processing were studied during the year. A new automatic rewind cleaner, equipped to vacuum-clean film at a speed of 250 feet per minute, was put into use. Previously, it had been necessary to hand-clean original negative before printing and after eight prints were taken off. With the new cleaner, the operation which formerly took more than half an hour each time is now accomplished in less than five minutes, and the release prints are of much better quality.

A similar speed-up was reflected in the projection machines used to check the quality of large runs of release prints. It was found that 16mm projectors were not rugged enough to withstand high operating speeds. A very old but sturdily made 35mm projector was taken out

of storage and converted to 16mm. Tests have shown that it produces a steady screen image when running at a rate of 90 feet per minute — two-and-one-half times faster than standard 16mm operating speed.

Several films made during the year showed people being interviewed, and expanding use of this technique required some changes in equipment. Previously, for example, most of the Board's cameras and sound recorders had a capacity of ten minutes. The Technical Operations Branch modified several of these pieces of equipment during the year to provide half-hour continuous running. Modifications were made to magnetic transfer equipment to accommodate these longer recordings.

Unobtrusive "lipstick" microphones also were introduced. They hang around the speaker's neck, may be hidden under his tie and allow complete freedom of movement.

The Branch provided detailed technical specifications for the screening room and projection facilities in the Board's new premises in Canada House, New York.

The Board continued its active participation with groups representing the commercial film industry in Canada, in standardizing processing and printing methods. More than sixty agencies in Canada have asked to participate or to be kept informed of the work being done in this field. The National Film Board and the National Research Council cooperate with the motion picture industry in this endeavor.

The Branch staff designed a table especially suited for use in negative-cutting work, and five units were built by a Canadian manufacturer.

Members of the Branch staff are assisting in planning the arrangements for the 89th convention of the Society of Motion Picture Engineers, to be held in Toronto early in 1961.

DISTRIBUTION

Appendix III, page 44, provides a summary of Distribution Branch statistics.

The variety of distribution methods employed to reach audiences throughout the world is illustrated, to some extent, by items which appeared in two newspapers published thousands of miles apart.

The first clipping, from a New York newspaper read by two million people every day, announced that no less than twenty-five theaters in metropolitan New York were screening the same program — a feature film starring a popular French actress, and a short subject advertised as: “*City of Gold*, the National Film Board of Canada production, featured in LIFE magazine as winning a well-deserved FIRST PRIZE at Cannes”.

The second clipping was from The Whitehorse Star, a weekly newspaper published in the Yukon Territory in Canada's far north-west. It read:

“The Yukon Film Library, Room 204, Federal Building, recently added a number of new films to its inventory which should be of considerable interest to the various schools, organizations and groups in the Yukon.

“These films are available for loan from the Department of Education for showing to interested groups who wish to use them for instruction and information. Films used judiciously can contribute immensely to the enlightenment and betterment of community enterprises and welfare. Many of the films are particularly helpful in bringing various

information to youth groups in an entertaining way and can serve as a basis for discussion groups of all ages. As the old saying goes ‘One picture is better than a thousand words’ and sound movies impress the subject matter on both the eyes and the ears.

“The Film Library is fortunate in now having quite a varied list of subjects, with the promise of a considerable number more to be placed here shortly by the National Film Board.

“In addition to twenty-two new Eye Witness films (newsreel type) twenty-one other titles have been added.”

A check of National Film Board records revealed that of the twenty-one titles mentioned in the news story—

- 3 had been produced in 1957
- 1 had been produced in 1956
- 1 had been produced in 1955
- 3 had been produced in 1954
- 3 had been produced in 1953
- 4 had been produced in 1950
- 3 had been produced in 1948
- 2 had been produced in 1947
- 1 had been produced in 1942.

Graphic proof indeed, of the long-lived usefulness of a good film!

The story from the Whitehorse paper mentioned some of the ways films may be used to good advantage. It demonstrated, too, that the Distribution Branch not only promotes screenings of films produced during the current year, but devotes attention to encouraging the use of a wide range of valuable, older films.

As mentioned in the Year in Review section of this report, the Board distributes its films through three main channels: (1) through 16mm community film circuits and libraries; (2) through commercial theaters; (3) through television stations.

Many of the Board's films may reach audiences through all three channels. *The Man in the Peace Tower*, in Canada, has been shown in 637 English-language theaters and 84 French-language theaters. Film libraries, education departments and other film-using agencies have bought 53 English prints and 10 French prints, all in 16mm. For use as "circuit" program material, 63 English prints and 25 French prints of the film have been put in distribution through community film agencies. It is estimated that this latter form of distribution, alone, has made it possible for the film to be seen by at least half a million Canadians during the past eight years. On television, the film has been screened 103 times in Canada, and almost as frequently in other countries.

Abroad, the scope of distribution of similar films has been equally extensive; further details are provided on pages 29-31 of this report.

CANADIAN A good deal of effort on the part of NFB's Canadian field staff goes into organizing and maintaining the machinery of distribution, so that films

will be available in all parts of the country. Much of the Board's promotional activity this year was directed to people and organizations who have not used films in the past. In such circumstances, it is essential that films be available with a minimum of inconvenience and from sources close at hand.

In Canada, at the present time, there are:

500 film councils, with members representing business, industry, trade unions, fraternal and service clubs, churches, youth groups, women's groups — in fact, virtually all the community organizations with active programs in which film showings can play a part.

460 film circuits, each serving up to twenty community and classroom audiences, thereby providing a network of more than 4,700 "showing points". The growth of this network is evidenced by the fact that it now takes 53 English prints and 22 French prints to provide full national coverage in Canada; this compares to the 47 English prints and 19 French prints needed in the previous fiscal year.

80 public libraries with 16mm film departments, which provide local borrowers with a film distribution service paralleling that offered to book borrowers.

20 large provincial film libraries, several of which provide extensive, province-wide film-lending service not only to schools but to other users as well. Others, such as those maintained by provincial departments of health, offer

a specialized distribution service designed to reach a particular sector of the population.

26 cooperative film pools, which circulate blocks of films between communities over large areas. Some of these are called Film Federations, others are referred to as Associations of Film Councils.

National Film Board records indicate that approximately 3,800 new prints of NFB films went into circulation through this voluntary distribution network in the 1958-59 fiscal year. Of that number, some 1,400 prints were circulated in eight monthly programs through the 460 community film circuits mentioned above. Sometimes, as many as 240 new 16mm prints go into distribution in a single month.

Helping to swell the total of films in circulation were 1,450 prints purchased from the Board. These were bought by local libraries, by Federation "purchase pools", and sometimes by organizations that use films regularly and wish to have the convenience of a print readily at hand, rather than having to borrow or rent one.

Other new prints were deposited with various outlets across the country to replace prints worn out after years of active service. In 1958-59 the number of replacement prints of all older titles thus distributed was in excess of 800.

The extent of the film resources now available to Canadian users may be gauged from the current National Film Board catalogue. It lists 678 films, grouped under these eleven categories: Agriculture (45 titles); Citizenship and the Community (96 titles); Creative Arts (108 titles); Geography and Travel (58 titles); Health and Welfare (86 titles); Industry and Labor (65 titles); Science, Re-



Inspection and repair of film prints is an essential part of film distribution activities

sources and Wildlife (56 titles); Sociology (62 titles); Sports and Recreation (37 titles); Transportation and Communication (30 titles); World Affairs (35 titles).

In addition, the Board's catalogue of *Eye Witness* films lists almost one hundred additional titles.

Each month the totals increase, as new productions are put into general release. With so many films available, covering as many areas of interest, it becomes the job of the Distribution Branch to direct the attention of the greatest number of potential users to the films which are available.

Charles Topshee, executive director of the Canadian Film Institute, which offers a national non-profit distribution of 16mm films, has summarized conditions now existing in Canada. In an interview with the Canadian Press news agency, he said that film showings outside regular movie theaters are more numerous than ever and that audiences are smaller but more discriminating.

"Groups no longer just request 'films' and take what they get", said Mr. Topsyhee. "Groups are more selective — they are choosing films to fit into a program."

Well aware of this, the Board cooperates with numerous organizations at national provincial and local levels so that films may be utilized to best effectiveness. Typical projects, this year, included:

Two meetings held with a public relations sub-committee of the Canadian Manufacturers Association to discuss NFB distribution of films of interest to business and industry, and also to advise this Association about using films distributed by the Board for industrial training and for business promotion.

Special film circuits, set up to bring films of particular interest to farmers' organizations, Home and School associations, and women's audiences in northern Saskatchewan and in central Alberta.

Special arrangements, made for utilization of the *Commonwealth of Nations* series by community groups, as in the Okanagan Valley and the Kootenay districts of British Columbia.

To keep pace with the expansion of interest in the Board's films, information services were extended. Direct-mail advertising was used in increasing quantity during the year. Mailing lists made available through the Queen's Printer were used on several occasions and were credited with helping to increase the distribution of films, and particularly of filmstrips, by a considerable amount.

News about films released by the Board appeared in publications such as "Echoes", the official magazine of the Imperial Order, Daughters of the Empire. A youth organization of the United Church of Canada gave nation-

wide publicity to an older picture, *Our Town Is the World*. It was cited as a film which fitted appropriately into the organization's program on "brotherhood". As a result of this publicity, libraries and film councils throughout Canada received hundreds of requests for this film which had been more or less inactive in recent years.

The Board answered dozens of requests from various newspapers and magazines, published in Canada and abroad, asking for general and specific information about the Board and its films. Much of the material provided in answer to these queries later appeared in print, or was broadcast over radio and television stations in many parts of the world.

Distribution of NFB films at colleges and universities across Canada showed an increase during the year. This increase was spurred by the availability of such thoughtful and topical series of films as *New Nation in the West Indies* and *The Commonwealth of Nations*. Almost every university in Canada used these and similar films, either in classroom sessions or in extra-curricular activities. Quite evidently, these two important groups of films were providing significant information in the best tradition of the documentary film and were meriting the acclaim which had greeted their release in the previous fiscal year.

In some parts of Canada, people had opportunity to see National Film Board productions at such public events as the Canadian National Exhibition and the Pacific National Exhibition. Film festivals were held during the year in more than fifty cities and towns. In Winnipeg there were weekly showings of documentary films; at Gander airport there were screenings under NFB direction on a 'round-the-clock schedule; in Toronto

there were regular screenings at famed Casa Loma. The film *A Day in June* was presented in premiere for a group of four hundred persons, members of the St-Jean-Baptiste Society, in the Queen's Hotel in Montreal.

NFB supervised a summer program which resulted in hundreds of showings of documentary films at summer resort locations, national parks, provincial parks, youth camps, etc. In all, the audience at these summer showings approximated one million.

Several films were given initial screening — generally on television — to coincide with important national events. For example, *It's a Crime* was televised nationally during the time the Department of Labour was campaigning to increase winter employment.

In cooperation with the Canadian Association for Adult Education, the Board assisted in publishing a booklet entitled "Putting Films to Work". The first large press run was distributed within a few weeks and a second printing is planned. The Board plans further cooperation, during the next fiscal year, with this Association and its French-language counterpart, l'Institut canadien d'éducation des adultes.

At numerous conventions and conferences, NFB films of special interest were shown. Thus *The Man from Karachi* and *The Nature of Work* series were screened at Canadian Labor Congress sessions in Winnipeg in April, 1958. Delegates attending the Canadian Conference of Social Work in June 1959, at Montreal, saw *Le cas Lebreque*, *The Yellow Leaf*, *Howard* and *Back into the Sun*. In Toronto, delegates attending the meetings of the Prospectors' and Developers' Association saw

The Mine Makers. The film *Town Planning* was shown in Quebec City to the Annual Convention of Mayors and Municipalities Union of Quebec Province. Teachers in Campbellton, N.B., attending a study session on child psychology, used films in the *Ages and Stages* series. These were typical of screenings that took place at many other meetings in all parts of Canada.

INTERNATIONAL Many Canadian films achieve a double purpose. To mass audiences they convey a sympathetic image of Canadians by showing a way of life or a region of the country; at the same time these films are answering questions for special audiences.

The growing popularity of Canadian films throughout the world is due to two main reasons: First, people abroad are anxious for knowledge of Canada; consequently, they are asking for informational films on our manner of living, our natural resources, our artists, our social and scientific achievements as well as our economic growth, or simply on Canadian geography. Secondly, there is a demand for films on such technical subjects as health, agriculture, workers' problems, safety in factories, etc.

As one writer has expressed it, the fact that most NFB films are made primarily to inform Canadians puts the foreign audience in the position of being invited to read over our shoulders, and to profit from our technical information if they wish, or to enjoy our culture without being asked to absorb it.

To further its long-range policy of fostering a better understanding between Canada and many other countries, the Board employs abroad the same basic channels of

distribution as at home. Films are shown in theaters and on television and they are made available freely to the public through diplomatic posts or local film libraries. Last year the Board distributed 4,813 prints to outlets in 68 countries. In addition, 3,824 prints were sold to government departments, boards of education, universities and local libraries.

In many parts of the world the Board distributes versions of its films in the language of the locality. This program is outlined in the Production section of this report, under the heading "Foreign Versions".

The enthusiastic reception given in more than forty countries to the hour-long *Trans-Canada Summer* is a clear indication of the desire, expressed in many lands, to know Canada better.

Distribution of *Trans-Canada Summer* was achieved through a wide variety of channels:

It was used at official screenings arranged by members of the Canadian diplomatic corps.

As an entertainment film, it was used to attract people to two trade fairs in the West Indies.

It was screened dozens of times at the Brussels Universal and International Exhibition.

Passengers on ships en route to Canada had opportunity to learn about Canada by seeing the film.

In the United States, 32 television stations of the American Broadcasting Company net-

work telecast the film in half-hour segments, a week apart.

The Canadian Government Travel Bureau, also using the film in two half-hour lengths, arranged for it to be screened to service clubs and other organizations.

A delegation from Canada, on a trade mission to British Guiana, had the film shown in a theater to arouse interest in their visit and to provide information about Canada.

Here are some of the 42 countries in which the film was screened during the fiscal year: United Kingdom, France, Denmark, Belgium, Austria, Finland, Italy, Lebanon, The Netherlands, Norway, Switzerland, Turkey, Burma, Israel, Japan, Pakistan, Belgian Congo, South Africa, Australia, Brazil, Haiti and Jamaica.

Although English or French prints of the film served all the above-mentioned screenings, it was considered that an even larger audience might be reached if prints were available in other languages. Versions in German, Spanish and Portuguese were ordered during the year and soon will go into distribution.

There were other examples of specialized film distribution abroad. The Department of Information and Broadcasting in India took four NFB films on agricultural subjects. *Mastitis* was one of the films included in this group, indicating that a film useful to Canadians is often quite as useful abroad.

In Denmark a state-sponsored organization bought two agricultural films and arranged for their release in

the Danish language. In South America the McGraw-Hill Book Company of New York has contracted to distribute ten NFB labor films in Spanish versions. Frequently such specialized organizations as the World Health Organization, the International Labor Office or the European Productivity Agency will apply, either to the Board directly or to one of the 63 Canadian diplomatic and trade posts which have NFB libraries, for films having special technical value. In many cases these contacts lead to sales of Canadian films or to exchange agreements. Usually such agreements are arranged with organizations abroad which have responsibilities similar to those of the Board. Generally, the Board confers rights for specified subjects in certain territories and may receive Canadian rights to foreign films in return.

During this fiscal year, exchange agreements were arranged with the government of Malaya (NFB will receive rights to the film *Malayan Seashore*), with the Ministry of Agriculture, France (NFB received *L'art d'être heureux*), and with a Finnish organization, Kansan Elokuva Oy, which received several NFB films on industry and labor.

In the United States, more viewers than in any previous year looked at Canadian travel films provided through the distribution network operated by the National Film Board. This system comprises a total of 485 outlets — 160 of them with permanent deposits of Canadian films, and 325 other circuit points to which groups of films are circulated at regular intervals.

During the year, attention was devoted to withdrawing prints of outdated films and replacing them

with new subjects better able to compete with the film offerings from other vacation areas.

A system of priorities was developed during the year, to determine the relative importance of each state with regard to its travel potential to Canada. These priorities are now being used as a guide to the emphasis to be devoted to each area, insofar as providing film prints, setting up new circuits, etc.

The full effect of these measures should be apparent in the coming year. To some extent these and other steps taken to keep the travel film program interesting and up to date have already proven themselves by figures which show that the total audience reached through direct screenings was 3,900,000, a moderate increase over the preceding year.

THEATRICAL Theatrical contracts, arranged in the past year with major film distributing organizations, provided opportunity for National Film Board pictures to be screened in several parts of the world where distribution would otherwise be difficult or impossible to attain. For example, contracts with United Artists Corporation resulted in seven NFB films being shown in the United Arab Republic. Seven other films went into distribution in Thailand, a further fourteen titles were released to theaters in Indonesia, and three films were distributed in Peru.

Under theatrical contracts now in effect, 338 NFB productions are being distributed in 76 different countries. The Board does not receive complete reports on theatrical distribution of all its films. However, incomplete reports indicated there were at least 25,000 individual theatrical bookings of NFB films outside Canada during the year.

In Canada, each of the Board's theatrical releases generally continues to be exhibited for several years. In the pattern of the industry, the films are booked initially by "first-run" theaters in the larger communities, then by "neighborhood houses" and by theaters in smaller towns. The result is that a typical *Canada Carries On* release will be booked into approximately 600 Canadian theaters over a three-year period.

In the course of the year there were 6,502 bookings of NFB films, through Columbia Pictures of Canada, into Canadian theaters.

Additional statistical data relating to theatrical distribution in Canada and abroad is included in Appendix III, page 44.

TELEVISION More than 50 Canadian television stations now are in operation and more than 3,000,000 Canadian homes have television receivers.

In the rest of the world, it is estimated that there are more than 1,000 stations, and more than 75,000,000 receivers.

Obviously, television offers major opportunity for reaching large numbers of people who would not otherwise see the Board's films.

In Canada, English-language films in various series were telecast 1,163 times during the fiscal year. *World in Action*, *Frontiers* and *Candid Eye* were the series programs given initial release on television during the year. Items from previous years, included in the *On the Spot* and *Window on Canada* series, continued to be shown on quite a few stations.

The *Temps présent* series in French was given wide distribution. The number of telecasts of French series items during the year rose to 317. This figure included not only the showings of *Temps présent* programs, but also of programs from earlier series such as *Panoramique*, *Passe-Partout*, *Regards sur le Canada* and *Sur le vif*.

Telecasts of non-series items numbered 2,424 English and 1,553 French, bringing the total of all NFB film telecasts in Canada to 5,457 for the year.

The Board maintains five regional libraries, stocked with more than 2,000 prints, which are used to service spot-booking requests from Canadian television stations.

A notable increase was recorded in the number of NFB films telecast by "closed circuit". This service, available in a growing number of Canadian communities, provides television programs to subscribers via direct wire connection between home receivers and a central transmitting source. In the previous fiscal year 55 such telecasts of NFB films had been arranged; this year the total was 391.

Publicity, on a national scale as well as local, was used to direct public attention to NFB films in advance of their appearance on television. Newspapers, trade publications, television program schedules, direct mail, and on-the-air promotion via the television stations themselves are some of the methods used to obtain the largest possible audience for each telecast.

Frequently, it is advantageous to use showings on television as a preview, so that groups may assess the value of a film for future specialized use. The telecast of *Revolution on the Land* provided an interesting ex-

ample. The film dealt with a new trend in Canadian farming — so-called “vertical integration” or contract farming — by which production is largely controlled by a central agency, such as a feed company or a packing plant. “How will this affect the farmer?” was the question posed, and the film provided answers by men closely associated with Canadian agriculture.

There was widespread publicity before the telecast, to the general public and particularly to farm groups, alerting them to watch the film on January 4th on the national network.

The results exceeded anything similar the Board had ever experienced. Within a few hours after the program, telephone calls began reaching NFB representatives, asking for prints of the film or offering comments about the picture. Letters and telegrams followed from such widely scattered locations as Calgary, Regina, Winnipeg and Fredericton.

By the end of the fiscal year, less than three months after the telecast, thirty prints of *Revolution on the Land* had been sold. Plans were underway for the film to be used extensively by farm groups in all parts of Canada during the forthcoming year.

To survey the possibilities for extending the distribution of Canadian films, representatives of the Board visited Central and South America, as well as nations behind the “Iron Curtain”. The result of this was reflected in contracts signed with distributors in Mexico and Poland.

Beyond Canada, Canadian films are seen frequently on television screens in many countries. During the year the Board arranged a contract with a commercial dis-

tributor in Australia. As a result, the *Commonwealth of Nations* series, the *New Nation in the West Indies* series and a number of individual titles currently are being telecast over Australian Broadcasting Corporation stations.

Thirty additional titles went into distribution in Cuba and thirteen more in Italy. For the first time Canadian films are being telecast commercially in Puerto Rico and Brazil.

A custom of former years was continued when a special film clip, intended for use in programs saluting Canada on July 1st, was offered free to television stations in several countries. The Board received reports that 120 stations in various countries had screened the clip, and it was understood that many other stations used it without reporting. In many cases, stations which do not make a habit of using Canadian films arrange special birthday tributes to Canada on this occasion and use NFB films extensively as program material.

Ten short film clips, running two to four minutes in length, and designed as “fillers” for television programming in the United States, were distributed under the title *Televisits*. They were intended to encourage vacation travel to Canada and were sponsored by the Canadian Government Travel Bureau. More than 500 prints were in circulation at year’s end; during the first nine months they were in distribution these *Televisits* were screened by stations in at least thirty-nine cities.

The special library, maintained in the New York office of the Board to provide other travel films for free telecasting by stations in the United States, reported 1,800 showings of these films.

AWARDS FOR 1958-59

FILM AWARDS

BACK INTO THE SUN: Certificate of Merit, Sociology category, Kootenay Film Festival, Canada, 1958.

BLOOD AND FIRE: Award of Merit, Television category, 11th Annual Canadian Film Awards.

A CHAIRY TALE: Second Prize, Experimental Film category, Rapallo Film Festival, Italy, 1958.

THE CHANGING FOREST: Second Prize, International Survey of Specialized Cinematography, Rome, Italy, 1959.

CITY OF GOLD: First Prize, Documentary category, International Exhibition of Electronics, Nuclear Energy, Radio and Television, Rome, Italy, 1958.

Honorable Mention, 3rd International Festival of Documentary and Experimental Films,
Montevideo, Uruguay, 1958.

Gold Medal, Trento Film Festival, Italy, 1958.

First Prize, Documentary Films, Vancouver Film Festival, Canada, 1958.

Citation: Best Film in General Category, Yorkton Film Festival, Canada, 1958.

Purchase Prize, Festival of Contemporary Arts, University of Illinois, U.S.A., 1959.

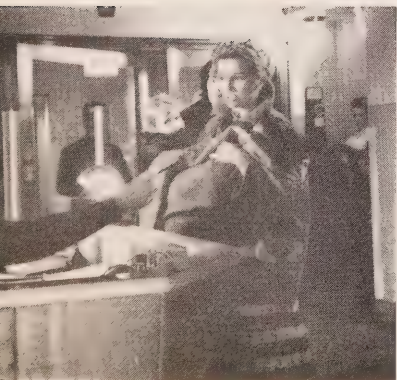
LA DRAVE: Fourth Prize, Art Film category, Rapallo Film Festival, Italy, 1958.

FIRE IN TOWN: Award of Merit, Training and Instruction category, 11th Annual Canadian Film Awards.

FLAGGED FOR ACTION: Bronze Plaque Safety Award, National Committee on Films for Safety, Chicago, U.S.A., 1958.



"It's a Crime"



"One Day's Poison"

IT'S A CRIME: Diploma of Honor, Locarno Film Festival, Switzerland, 1958.

THE LIVING STONE: Nominated for final balloting, Documentary Short Subject, Academy of Motion Picture Arts & Sciences, Hollywood, U.S.A., 1959.

Award of Merit, General Information category, 11th Annual Canadian Film Awards.

LE MERLE: First Prize for Best Use of Color, World Film Festival, Brussels, Belgium, 1958.

Diploma of Honor, Locarno Film Festival, Switzerland, 1958.

ONE DAY'S POISON: Award of Merit, Television category, 11th Annual Canadian Film Awards.

THE QUEST: Award of Merit, Theatrical category, 11th Annual Canadian Film Awards.

STRUGGLE FOR SURVIVAL: First Prize, Science category, 1st Kelowna Film Festival, Canada, 1958.

TI-JEAN GOES LUMBERING: First Prize, Children's category, 1st Kelowna Film Festival, Canada, 1958.

F I L M S T R I P A W A R D S

CENDRILLON: Blue Ribbon Award, Art and Literature category, American Film Assembly, New York, 1959.

GREAT LAKES-ST. LAWRENCE LOWLANDS REGION (3 filmstrips): Blue Ribbon Award, Geography and Travel category, American Film Assembly, New York, 1959.

ADMINISTRATION

ACCOUNTING

The Board's accounting procedures and accounts, from which the statements are prepared, follow the basic system used by private industry, modified by the exigencies of appropriation accounting. The accounts are duly audited and, if found to be in order, receive the approval certificate of the Auditor General of Canada. Financial and budgetary controls are constantly under review and cost studies are conducted regularly.

LIAISON

The Liaison Division handled sales to Government departments amounting to \$1,144,734, of which \$726,479 was for the production of films.

PERSONNEL

The Board's regular staff increased from 610 at March 31, 1958 to 637 at March 31, 1959, while those employed on a contract or term basis decreased from 107 to 99, leaving a net increase in the total working force, apart from casual employees, of 19. This was caused by an authorized increase of 6 new positions in

the Board's establishment plus the filling of 13 positions which were vacant at March 31, 1958. The increase was due largely to the requirements of the production program.

The Board had the lowest annual staff turnover ever recorded, 10.5 per cent.

The Board offered training programs to ten scholars who came under the sponsorship of the Colombo Plan, UNESCO or their own governments, and to one private scholar recommended by a United Nations official. They came from Israel, South Africa, Morocco, Burma, Indonesia, Ceylon, Korea and Ghana, and remained for periods varying from a few days to four months.

PURCHASING

The procurement of photographic and cinematographic equipment and supplies is carried out for the Board and also for a number of Government departments. This includes the procurement of prints of documentary and educational films from other countries. During the fiscal year 6,817 requisitions, valued at \$1,401,103, were handled by the Purchasing Division.

FINANCIAL SUMMARY

In addition to the accounts maintained by the Comptroller of the Treasury with respect to cash transactions, the Board (in accordance with the requirements of section 17 of the National Film Act 1950) maintains a system of accounts on an accrual basis from which the financial statements of the Board are prepared.

Section 18 of the Act provides for the establishment of the National Film Board Operating Account in the Consolidated Revenue Fund, and directs that the Operating Account be credited with (a) amounts transferred from appropriations made by Parliament for the operations of the Board in respect of expenditures incurred in such operations, but not including amounts spent for the acquisition of capital equipment, (b) amounts transferred from appropriations for expenditures by other departments for film activities, in respect of work undertaken for those departments, and (c) all other monies received in respect of the operations of the Board. Cheques issued by the Comptroller of the Treasury in liquidation of liabilities arising out of the expenditures incurred by the Board are charged to the Account. Following the close of each fiscal year, an amount equivalent to the excess of income over expense, reflected by the Board's accounts, is charged to the Operating Account by the Comptroller of the Treasury and transferred to the credit of revenue.

The Board's income, which was derived from (a) Parliamentary appropriations, (b) work undertaken for Government departments and agencies, (c) sales to others, (d) rentals and royalties and other miscellaneous

items, amounted to \$6,273,008 during the year ended March 31, 1959. This compared with \$6,167,780 for the previous year. The increase in income resulted from an increase of \$239,439 in the funds provided by Parliamentary appropriation. Expenditures incurred by the Board for administration, production and distribution of films and other visual materials in connection with its main program totalled \$4,588,511 for the year ended March 31, 1959, compared with \$4,532,184 for the previous year. Work completed for Government departments and agencies decreased \$45,719 from \$1,145,134 in 1957-58 to \$1,099,415 in 1958-59. Revenue from sales, rentals and royalties, and other miscellaneous sources was down from \$766,394 to \$641,957, of which \$485,165 was used for two purposes: (a) to help finance the production of films released first on television (\$351,340), and (b) to meet contingencies in other activities of the Board's program (\$133,825). The unspent balance (\$156,792) was transferred to the credit of the Receiver General as revenue. Acquisition of equipment from funds provided by Parliamentary appropriation amounted to \$155,559 for the year ended March 31, 1959, compared to \$155,640 for the previous year.

The Balance Sheet as at March 31, 1959, certified by the Auditor General together with the related Statement of Income and Expense for the year and a supporting schedule for the Balance Sheet equipment item appear in this report. Following these statements there are presented certain explanatory annexes taken from the accounts maintained by the Board.

NATIONAL FILM BOARD

(Established by the National Film Act)

Balance Sheet as at March 31, 1959

(with comparative figures as at March 31, 1958)

Assets	1959	1958	Liabilities	1959	1958
Cash	\$ 6,133	\$ 1,509	Accounts payable	\$ 167,849	\$ 186,726
Accounts Receivable :			Advances by Customers	81,291	67,416
Departments and agencies of the Government of Canada	\$274,515	483,528	Receiver General of Canada - Excess of Income over Expense for the year, per Statement of Income and Expense	156,792	41,114
Others (less provision for doubtful ac- counts, \$7,936) ...	109,923	95,482	Proprietary Equity :		
	384,438		National Film Board Operating Ac- count established by section 18 of the National Film Act	\$538,880	847,152
Receivable under Parliamentary Appropriations	250,372	176,397	Equity represented by equipment transferred to the Board at its in- ception, or purchased out of funds provided through Parliamenta- ry appropriations, less disposals	3,550,330	3,449,739
Employees' Travel Advances	13,806	23,189		4,089,210	
Inventories, at cost :				<u>\$4,495,142</u>	<u>\$4,592,147</u>
Materials and supplies	222,093	217,281			
Work in progress	19,374	43,554			
Prints held for sale ..	44,719	94,811			
	286,186				
Prepaid Expenses	3,877	6,657			
Equipment, at cost, per Schedule "A" (contra)	3,550,330	3,449,739			
	<u>\$4,495,142</u>	<u>\$4,592,147</u>			

Certified correct : F. S. CORISTINE
Director of Administration

Approved : GUY ROBERGE
Government Film Commissioner

The accounts of the National Film Board for the year ended March 31, 1959 having been examined, I certify that, in my opinion, the above Balance Sheet gives a true and fair view of the state of the Board's affairs as at March 31, 1959, and the related Statement of Income and Expense gives a true and fair view of the income and expense for the year, according to the best of my information and the explanations given to me and as shown by the books of the Board.

WATSON SELLAR
Auditor General of Canada

NATIONAL FILM BOARD

Statement of Income and Expense for the year ended March 31, 1959

(with comparative figures for the year ended March 31, 1958)

Income	1959	1958
Parliamentary appropriations	\$4,258,905	\$4,019,466
Sales of films and other visual materials:		
Departments and agencies of the Government of Canada	\$1,099,415	1,145,134
Others	352,156	308,169
	<u>1,451,571</u>	
Rentals and royalties	552,044	690,811
Miscellaneous	10,488	4,200
	<u>6,273,008</u>	6,167,780
 Expense		
Main program:		
Production of films and other visual materials	2,111,387	2,248,441
Distribution	1,724,957	1,594,109
Administration and general services	752,167	689,634
	4,588,511	
Cost of production of films and other visual materials:		
Departments and agencies of the Government of Canada	1,106,178	1,142,998
Others	265,968	238,922
	1,372,146	
Acquisition of equipment	155,559	155,640
Outlays related to transfer to new building	—	56,922
	<u>6,116,216</u>	6,126,666
Excess of Income over Expense, transferred to the Receiver General of Canada for credit to Revenue	156,792	41,114

Note: The above figures do not include charges for: (a) premises, office furniture and furnishings and maintenance services provided by the Department of Public Works, and (b) certain accounting services provided by the Office of the Comptroller of the Treasury.

NATIONAL FILM BOARD

Equipment, at cost, as at March 31, 1959

(with comparative figures as at March 31, 1958)

Schedule "A"

	1959	1958
Photographic equipment	\$ 561,241	\$ 551,395
Laboratory equipment	876,557	857,463
Projection equipment	467,095	447,475
Sound equipment	839,204	835,870
Editing equipment	288,183	263,846
Stage equipment	45,466	45,466
Machine shop equipment	97,388	85,391
Research and testing apparatus	68,283	69,325
Power generating equipment	43,049	45,625
Office equipment	159,097	146,768
Motor vehicles	71,212	68,148
Miscellaneous	33,555	32,967
	<u>\$3,550,330</u>	<u>\$3,449,739</u>

On the following page appear four supplementary statements, taken from the Board's records, which give details of income from rentals and royalties, and of expenses incurred in the three functions of the Board's main program.

FINANCIAL ANNEXES

RENTALS AND ROYALTIES

(1958-59 Income)

	Non-Theatrical	Theatrical	Television	Total
Canada	\$ —	\$ 2,940	\$452,757	\$455,697
U.S.	45,108	7,200	19,453	71,761
U.K.	1,167	3,992	3,966	9,125
Other	842	10,282	4,337	15,461
	<u>\$47,117</u>	<u>\$24,414</u>	<u>\$480,513</u>	<u>\$552,044</u>

ADMINISTRATION AND GENERAL SERVICES

(1958-59 Expense)

Executive	\$ 80,395
Administration	277,915
General Services	393,857
	<u>\$752,167</u>

PRODUCTION OF FILMS AND OTHER VISUAL MATERIALS

(1958-59 Expense)

Films for Theatrical Distribution	\$ 280,510
International Newsreels	81,035
General Program	904,799
Films for Television	722,396
Filmstrip Production	43,623
Photo Services	79,024
	<u>\$2,111,387</u>

DISTRIBUTION OF FILMS

(1958-59 Expense)

Administration	\$ 196,099
Canadian Non-Theatrical	900,320
Commercial	90,095
International	426,216
Catalogues and Other Informational Materials	112,227
	<u>\$1,724,957</u>

APPENDIX I

PRODUCTION STATISTICS

(April 1, 1958 — March 31, 1959)

Films Produced by the National Film Board :

	Originals		TV Originals		Versions & Revisions			Sub-Total			TOTAL
	English	French	English	French	English	French	Other	English	French	Other	
NFB Program	15	6	25	12	33	46	51	73	64	51	188
Sponsored Program	40	1	5	—	12	20	11	57	21	11	89

Films Produced for NFB under Contract by Commercial Film Companies :

	Originals		TV Originals		Versions & Revisions			Sub-Total			
	English	French	English	French	English	French	Other	English	French	Other	
NFB Program	—	—	—	—	—	—	3	—	—	3	3
Sponsored Program	1	—	—	—	1	1	—	2	1	—	3

Additional Production Items Produced by NFB :

	New Stories	Newsclips	Trailers	TV Stories	
NFB Program	52	1	1	—	54
Sponsored Program	—	21	1	8	30

Additional Production Items Produced for NFB under Contract :

	New Stories	Newsclips	Trailers	TV Stories	
NFB Program	—	—	—	—	—
Sponsored Program	—	1	—	—	1

Total number of production completions 368

APPENDIX II

TECHNICAL OPERATIONS STATISTICS

(April 1, 1958 — March 31, 1959)

MOTION PICTURE LABORATORIES

	Footage Processed	
	1957-58	1958-59
35mm Black-and-White	2,655,638	2,715,495
16mm Black-and-White	9,607,984	10,154,468
16mm Color	2,341,675	3,535,556
	14,605,297	16,405,519

CAMERA

	Footage Processed	
	1957-58	1958-59
35mm Original Black-and-White negative	287,755	393,453
35mm Color	14,604	33,749
16mm Color	106,307	183,424
16mm Black-and-White	690,414	769,411
	1,099,080	1,380,037

STILLS LABORATORY

	1957-58	1958-59
Color		
Total Processing (sheets, rolls and dye transfer prints)	1,079	1,163
Slides	970	1,344
Transparencies	193	79

Black-and-White

Total Prints	157,568	115,263
Multilith Plates	616	490
Other (includes slides and negatives developed)	5,180	4,428

SOUND AND PROJECTION

	Footage Processed	
	1957-58	1958-59
35mm Footage	232,949	241,840
16mm Footage	660,924	646,563
Re-recordings (No. of reels)	582	545

ENGINEERING

	1957-58	1958-59
Hours invoiced	23,204	25,629

ANIMATION AND TITLE PHOTOGRAPHY

	1957-58	1958-59
Animation and Title shooting	97,688 ft.	81,900 ft.
Filmstrips completed	125	151

APPENDIX III

DISTRIBUTION STATISTICS

1958-1959

THEATRICAL BOOKINGS

	CANADA		
	English	French	Total
Canada Carries On — En avant			
Canada	4,045	317	4,362
Eye Witness — Coup d'oeil	1,893	208	2,101
Other	38	1	39
	5,976	526	6,502

ABROAD

United States	702
Europe (including U.K.)	15,070
Africa	2,435
Asia and Australia	383
Unspecified	6,361
	24,951

TELEVISION

CANADA — TELECASTS

	English	French	Total
Series	1,163	317	1,480
Non-Series	2,424	1,553	3,977
	3,587	1,870	5,457

ABROAD — TELECASTS

U.S.A.	2,223
Europe (including U.K.)	385
Other	110
	2,718

PRINT DISTRIBUTION

	CANADA		ABROAD	
	Sales	Loans	Sales	Loans
16mm Prints	3,309	4,053	3,824	3,895
Filmstrips	18,272	1,847	3,117	287

16mm SHOWINGS AND ATTENDANCE

	CANADA *	
	Showings	Attendance
British Columbia	22,000	1,738,000
Prairie Provinces and N.W.T.	69,000	3,768,000
Ontario	88,000	5,104,000
Quebec	21,000	1,764,000
Maritime Provinces	25,000	1,424,000
Newfoundland	5,000	250,000
	230,000	14,048,000

ABROAD **

	Showings	Attendance
United States	92,000	5,522,000
Europe (including U.K.)	80,000	8,781,000
Asia	13,000	5,892,000
Africa	5,000	863,000
South America	9,000	1,785,000
Australia	19,000	1,516,000
Other	300	83,000
	218,300	24,442,000

* Preliminary figures

** Final figures

APPENDIX IV

NATIONAL FILM BOARD OFFICES

HEAD OFFICE : Ottawa, Ontario

OPERATIONAL HEADQUARTERS : Montreal, Quebec

BRITISH COLUMBIA

Regional Office: Vancouver
Kelowna
Nelson
Prince George
Victoria

ONTARIO (cont.)

Kingston
London
North Bay
Orillia
Ottawa
Peterborough

MARITIME REGION (cont.)

Charlottetown
Halifax
Moncton
New Glasgow
Saint John
Sydney

PRAIRIE REGION

Regional Office: Saskatoon
Brandon
Calgary
Edmonton
Lethbridge
Prince Albert
Regina
Winnipeg

QUEBEC

Regional Office: Montreal
Chicoutimi
Joliette
Montmagny
Quebec
Rimouski
Rouyn
Sherbrooke
Trois-Rivières

NEWFOUNDLAND

Regional Office: St. John's
Corner Brook
Grand Falls

UNITED STATES

New York
Chicago

ONTARIO

Regional Office: Toronto
Fort William
Hamilton
Hanover

MARITIME REGION

Regional Office: Fredericton
Campbellton

EUROPE

London, England

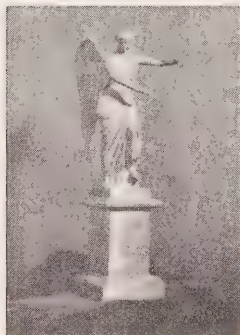
SOUTH ASIA

New Delhi, India

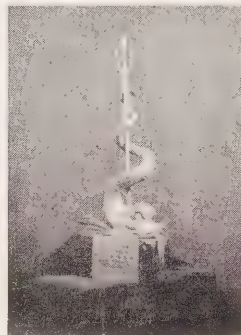
Some of the award trophies won
by NFB films at international film
festivals over the years



"Oscar" — Hollywood



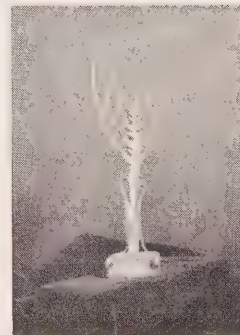
Gardone Festival Award



"Silver Dolphin" — Venice



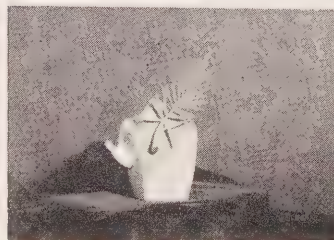
"Bobina Electrica" — Rome



"Silver Sheaf" — Rome



"Tara" — British Film Awards



"Palme d'or" — Cannes



"Bronze Lion of St. Mark"
Venice

Gov. Doc
Can
N

Censor. National Film
Board

Annual report
1959/60

AI FB

A55

SCENE

ANNUAL REPORT

TAKE

1959-1960

CAMERA

NATIONAL FILM BOARD
OF CANADA

Our cover shows a "clapper board", used to identify each shot or "take" of a film as it is made.

The information is chalked on the board, held before the camera and photographed on the film. The clapper boy also repeats what is on the board into the microphone. He then claps the raised arm sharply down on the board.

Every shot of a film is so labelled. The sound of the clapper serves to synchronize the sound recording with the appropriate sequence of pictures.

The clapper board's cues are vital to the film editor. He needs these directions to assemble the many bits and pieces of pictures and sound recording into a complete, well-ordered film.

July 29, 1960

The Honourable Ellen L. Fairclough, P.C., M.P.
Minister of Citizenship and Immigration.

Madam:

I have the honour to present to you this Twenty-First Annual Report of the work of the National Film Board of Canada for the period April 1, 1959 to March 31, 1960.

This Report was approved by the members of the National Film Board at their meeting of June 23rd, 1960.

Your obedient servant,

A handwritten signature in dark ink, reading "Guy R. Sturge". The signature is written in a cursive, flowing style with a large initial "G".

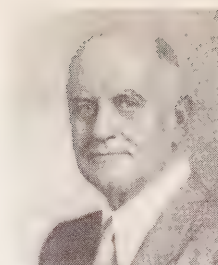
Government Film Commissioner and
Chairman, National Film Board

THE BOARD OF GOVERNORS

The Board of Governors consists of nine members. Four of them, including the Government Film Commissioner who is Chairman, are from the public service and five are prominent citizens representing the five major geographical regions of the country. At March 31st, 1960, the members of the Board were:



Guy Roberge, Q.C.
Government Film Commissioner
and Chairman of the Board,
Ottawa.



Charles S. Band
Toronto.



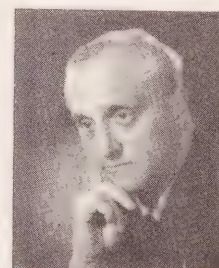
Charles Stein, Q.C.
Under-Secretary of State,
Ottawa.



R. Gordon Robertson
Deputy Minister of Northern
Affairs and National Resources,
Ottawa.



**Lt. Col. C. C. I. Merritt,
V.C., E.D.**
Vancouver.



Marcel Cadieux
Assistant Under-Secretary of
State for External Affairs,
Ottawa.



Mrs. Margaret Stevens
Flin Flon, Manitoba.



J. Frank Arnett
Summerside, P.E.I.



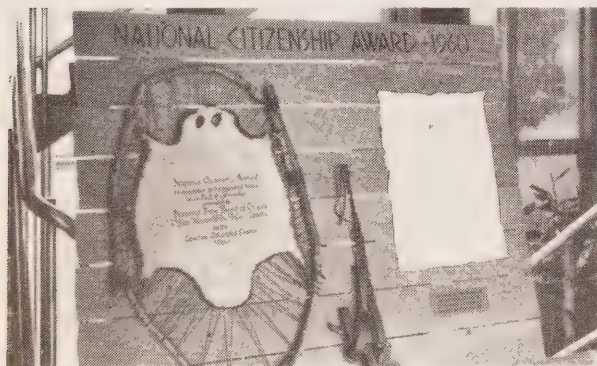
Arthur Dansereau, Q.C.
Montreal.

THE YEAR IN REVIEW

In its 21 years of existence the National Film Board has been awarded many prizes, trophies and plaques for the excellence of its films, filmstrips and still photographs. From among them all, one award received during the 1959-60 fiscal year might be singled out for special mention because of its significance and because the citation accompanying it set out, so clearly, the aims and achievements of the Board.

It was a National Citizenship Award, inscribed on a beaver pelt, and given by the Canadian Citizenship Council to the National Film Board

"for recording, depicting and interpreting on film, Canada, the Canadian people, Canadian



Display of National Citizenship Award, in entrance lobby of NFB headquarters building, Montreal

regions and geography, Canadian problems and achievements, Canadian institutions and the work of Canadian institutions, Canada's cultural life and its varied and numerous aspects;

"for its promotion of the use of Canadian films by groups of all kinds, both in urban and rural areas;

"for its frequently courageous treatment of issues and ideas;

"for its imaginative efforts in informing and awakening Canadians through film of high quality, particularly documentary film, to the vast complex fabric of our nation."

In recording on film the "vast complex fabric of our nation" the National Film Board, during the fiscal year 1959-60 completed a total of 353 film productions. This included 96 original films, 99 revisions and adaptations, 60 foreign versions, 48 newsreel stories and 50 other items. The Board also produced 36 filmstrips and created 59 still photo feature stories.

In promoting "the use of Canadian films by groups of all kinds, both in urban and rural areas," the Board put 10,182 prints of its films into circulation in Canada. Of that number 3,589 were sold and 6,593 were placed on extended loan. Abroad, 3,829 NFB prints were sold and 4,620 were loaned, so that the total number of prints of the Board's films put into circulation this year was 18,631.

Hundreds of NFB films, in circulation throughout the world, are shown every day in theaters and on television.

Many other prints, obtained from NFB by purchase or through exchange agreements, are screened for community audiences. It is impossible to gather complete statistics about all these showings, but the Board estimates that the aggregate audience looking at Canadian films in the 1959-60 fiscal year was the largest ever.

In part, that estimate is based on records which indicate that in the 12-month period a total of 40,000,000 people attended nearly 481,000 community showings of Canadian films. That total included 258,000 showings in Canada, and 223,000 showings abroad, but did not include any estimate of the audiences which saw NFB films on television or in theaters in Canada or abroad.

Included in the statistical report were records of showings to more than 100 isolated communities in extreme northern Canada. Films travel by air (and are sometimes dropped by parachute), by northern supply ships, by dog-team, by snowmobile, by bus on the Alaska Highway and by river barge on the Mackenzie, to reach audiences in the Yukon, Northwest Territories, Eastern Arctic and the



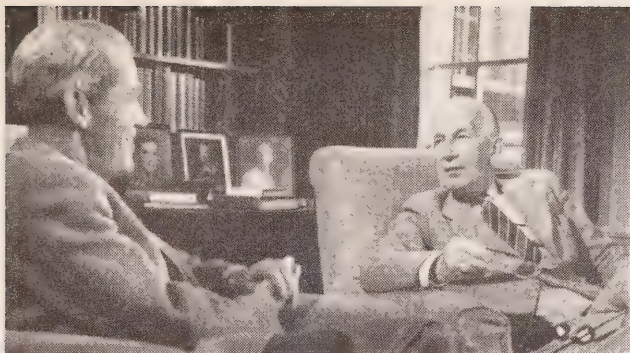
"Royal River" — Her Majesty The Queen and President Eisenhower, at the official opening of the St. Lawrence Seaway

northernmost areas of Quebec, Labrador and the Arctic Islands. In the fiscal year this service to the Yukon, Northwest Territories and Eastern Arctic reached an aggregate audience about six times the total population of the area served.

Distribution arrangements with countries of Eastern Europe were advanced significantly during the year. *The Romance of Transportation in Canada* was sold for theatrical use in the U.S.S.R. and Sovexportfilm opened negotiations to purchase the NFB films entered in the Moscow Film Festival, *Fisherman*, and *High Arctic*. In Yugoslavia plans were made for the non-commercial distribution by the state film agency of a broad group of technical and cultural titles. In Czechoslovakia, where three films had previously been sold for theatrical use, *Trans-Canada Summer* was telecast. In Poland the Canadian cinema at the Poznan Fair was crowded for 207 showings of NFB films in the Polish language. Seven titles were added to the three already accepted for theatrical distribution in that country. The Canadian diplomatic missions in all these areas continued to provide films from their libraries for special programs and increasingly to the public.

The visit of Her Majesty Queen Elizabeth to participate in ceremonies marking the opening of the St. Lawrence Seaway provided occasion for the Board to produce a number of films which were seen by millions of viewers throughout the world.

Royal River is the title of the 30-minute theatrical film produced to show the historic significance of the St. Lawrence. This picture, climaxed by scenes of the formal opening of the Seaway by the Queen and President Eisenhower, was in distribution through Canadian theaters less than 48 hours after Her Majesty departed from Canada. A 20-minute version of the film was released throughout the Commonwealth, and for the United States a 10-minute version entitled *Royal Voyage* was prepared. In the fol-



"Vincent Massey" — the former Governor General talks with Blair Fraser

lowing months there were more than 1,670 theatrical bookings of these pictures in Canada, the United States and 20 other countries.

Another 30-minute film, *The St. Lawrence Seaway* deals more directly with the construction aspects of this major project and with the economic advantages to be gained from it. Placed in distribution immediately prior to the formal opening of the Seaway, the film proved particularly popular with television stations. In the United States alone more than 300 telecasts took place in a 6-month period. Different versions of the film were prepared for use by specific audiences; the version prepared for use in schools has been particularly successful. The original film, 30 minutes in length, was versioned into Dutch, German, Greek, Norwegian and Swedish.

The combination of public interest in the opening of the Seaway, together with the availability of prints in so many languages, resulted in such worldwide distribution that it was estimated no other film produced by the Board had ever been seen by so many people in a single year.



Governor General Vanier and Madame Vanier

The film *Vincent Massey* is another which aroused unusual public interest. It was given its premiere screening on television shortly after Mr. Massey returned to private life following his distinguished career in the public service. In his study at Batterwood House, near Port Hope, Ontario, the former Governor General was interviewed by Blair Fraser. The Ottawa Citizen remarked that the interview provides "a new and compelling portrait" of Mr. Massey; "an invaluable record for future historians," said the Montreal Star. "New star discovered for TV" was the way the Vancouver Province expressed its appreciation of the hour-long film, in which Mr. Massey speaks warmly, wisely and informally about education, about being Canadian, about French-English relations, about Canada, the Crown and the Commonwealth.

Another NFB production, dealing with Canada's newly appointed Governor General, Major General Georges Vanier, outlines his long and distinguished career in the public service as a soldier, diplomat and, most recently, the Queen's representative in Canada. This film was shown on the French and English television networks of



"Four Families" — scene from the Japan sequence

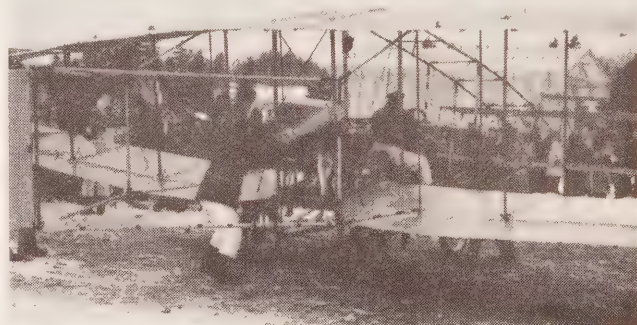
the CBC. Le Droit of Ottawa, commenting on the film, remarked: "An excellent report, superbly produced," while La Patrie of Montreal wrote that it is "one of the most captivating documentaries in the *Temps présent* series." The Board also made a film on the investiture ceremony when Major General Vanier assumed his duties as 19th Governor General of Canada.

During the year the Board launched its *Comparisons* series, with three hour-long productions being given their initial screening on the national television network of the Canadian Broadcasting Corporation. In the first, *Four Families*, viewers were given opportunity to compare life in India, France, Japan and Canada. The film describes the family life of an average-means farmer in each country, with focus on the children. Author-anthropologist Dr. Margaret Mead and Canadian anthropologist Marcel Rioux, in the English and French versions respectively, summarize the more typical natural characteristics of each country and assist viewers in assessing the significance of what they see.

The second *Comparisons* film, *Britain and Canada Debate Britain's World Leadership*, provides a revealing and sometimes amusing look at students in Canada and Britain, as representatives of Oxford and McGill exhibit their debating skills. Moderators assess these skills and advance reasons for the difference in the style and quality of the arguments put forth by each side.

The third film, *Age of Dissent*, photographed in England and in Canada, presents viewpoints of young men with opinions about manners and morals in the world today.

In the normal course of events, films for television must conform to definite time limitations: half-hour or full-hour programs are generally the rule. However, during the year the Board produced two series of films which seemed to require more time than that to convey a significant amount of information and to deal purposefully with the selected topics. One was a series of three films, each half an hour in length, created as a tribute to half a



"Salute to Flight" — a replica of the Silver Dart is readied for a flight marking the 50th anniversary of Canadian aviation

century of progress in Canadian aviation.* The films were distributed under the title *Salute to Flight* and tell the story of aviation's history from wartime achievements to the development of Canada's northland and to the era of jet aircraft and rocket missiles.

Another series, also in three half-hour segments, was entitled *Between Two Wars*. It was screened as part of the *Documentary 60* television series to which the Board contributed 26 half-hour shows during this fiscal year. *Between Two Wars* is made up entirely of film footage from the 1920's and 1930's. Much of the film, found by NFB researchers after many months of searching, was shown to the public for the first time. The films are now in circulation through community distribution channels, and already a continuing demand for them is apparent.

To its *Temps présent* series, comprising 26 films shown on the CBC French network and on private television stations, the Board this year added seven biographical studies, including two one-hour films.

*Produced with the cooperation of the Department of Transport and the Royal Canadian Air Force.



"Between Two Wars" — scene from the Great Depression sequence



"Le chanoine Lionel Groulx, historien" — Canon Groulx talks with film director Pierre Patry

Prominent journalist Roger Duhamel, referring to this series and particularly to the films on historian Groulx and poet Desrochers, said: "The National Film Board gradually is endowing us with a literary iconography which will assume, with the passing years, a very great value . . . Thanks to these films, our grandchildren will be able to re-discover the great names of our literature . . . I hope the National Film Board will pursue this very important anthology, for today — but mainly for tomorrow."

In addition to its own program, the Board created a number of films for sponsoring Government organizations. One of these was *A Day in the Night of Jonathan Mole*, a 33-minute film commissioned by the Department of Labour to promote greater understanding of the problem of prejudice, particularly as related to fair employment practices. The film, framed in a fantasy situation in a mythical country, employs a courtroom scene to present a hard-hitting exposition of bigotry. It provoked intense dis-

cussion and demonstrated the forcefulness of the documentary film as a means of aiding the general public to a better understanding of their responsibilities as citizens.

For the Department of National Health and Welfare, the Board produced *Si femme voulait*, an original dramatic-style film in French, to emphasize the importance of proper nutrition. A similar film, in English and using a different cast of characters, is distributed under the title *Mystery in the Kitchen*.

As the year drew to a close, work was being completed on a 30-minute animation film, *Universe*. Immediately following the close of the fiscal year, the film was entered in the Cannes Film Festival and in competition with films from all parts of the world won an award for "the exceptional quality of animation."

During the year the Board's Technical Operations Branch circulated a bulletin to 206 motion picture producers, laboratories, television stations, equipment suppliers and interested Government departments. The publication, containing details of a number of technical developments which had taken place at the Board, was enthusiastically received by the motion picture industry in Canada and requests for additional copies continue to be received almost daily.

Footage processed in the laboratory was at a record high level. The total output — almost 20 million feet of processed film — was more than 21 per cent greater than the amount of footage which had been processed in the year immediately preceding. Part of the increase stemmed from an adjustment in laboratory charges for processing, making it possible for more footage to be turned out without increasing the Board's over-all expenditure for prints. The balance of the increase resulted from alloca-

tion of more prints to many of the 66 film libraries maintained by the Departments of External Affairs and Trade and Commerce in other countries.

The noted American author, John Gunther, leased five films from the Board to show on his network television program in the United States. Approximately 100 stations carried these shows at a prime viewing time — 8 p.m. on Saturday nights — and the audience watching each show was estimated to be in excess of 5,000,000. Study guides about each of the five selected NFB films were prepared by the sponsor of Mr. Gunther's program and sent to more than 130,000 United States schools.

Recommendation was made during the year to open an office in Buenos Aires to take advantage of expanding opportunities for film distribution in South America. The recommendation was accepted by the Government and it is expected that an official of the Board will be posted to the new office in the fiscal year 1960-61.

Among scholars received at the Board during the year, two from Ghana spent several months training under Colombo Plan fellowships. In the ten years this Plan has been in existence, the Board has received a total of ten scholars from Burma, Ceylon, India, Indonesia and Ghana. An eleventh student, from Pakistan, is expected during the coming year.

Among several tributes paid to the Board during the year by prominent critics and artists, one by actress Simone Signoret was widely quoted. On her way home to Paris after receiving Hollywood's "Oscar" award as the best actress of the year, Mme Signoret told Montreal reporters: "The Canadian shorts are the best being filmed in the world today."

Mme Signoret, earlier in the year, had visited NFB's Montreal headquarters and purchased a print of the prize-winning film *City of Gold* for her personal film library.

PRODUCTION

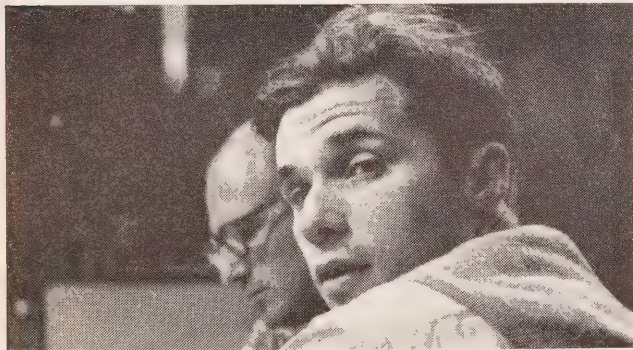
Statistical data pertaining to the Board's 1959-60 production program may be found in Appendix I, Page 41.

John Grierson, that eminent figure in the motion picture industry who was closely allied with the National Film Board in its early years, once described the documentary film as "the creative interpretation of reality." The description continues to be appropriate in relation to the work of the Board, for its films, filmstrips and still photographs are planned and produced to acquaint the general public with many aspects of the Canadian scene, both past and present.

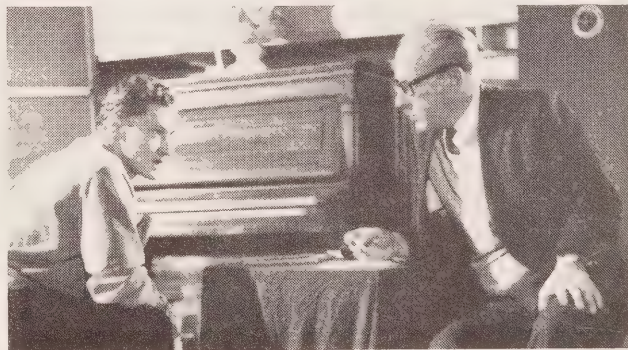
The range of subjects dealt with was as broad as Canada itself, for NFB crews were on location, in this fiscal year, in each of the provinces. In seeking to interpret Canada's role in the wider area of world affairs, several

of the Board's productions during the year also included footage shot in France, India, Japan and other lands. In its own program and through contracts let to private producers, the Board created a total of 582 reels. In addition there was extensive production of newsreel stories, news clips, trailers and "drop in" items for inclusion in television programs.

The Board's production program, planned under direction of its Board of Governors, is based on continuous research by its Program Research Division and upon recommendations received from many individuals and organizations in public and private life. Primarily, the program reports on the people, the institutions, the indus-



Glenn Gould listens to a "playback" with Columbia Records technician, during filming of a Gould recording session



"The Performer" — Jean Gascon, director of Montreal's Théâtre du Nouveau Monde, is interviewed by Herbert Whittaker

tries, the natural resources, the arts and sciences, the social and economic problems, the amusements, and the interests and activities of Canada and of Canadians abroad. There is a consistent attempt to use all facets of the visual medium so that Canadians may have a better understanding and appreciation of their fellow countrymen and about matters of national concern.

In several instances during the past few years the Board has found it appropriate to program its films in series. Sometimes the grouping has been as extensive as the 13 half-hour films in *The Commonwealth of Nations series*; often, a subject may be adequately handled in a two-part film treatment. This year there were several examples in this latter category, including:

Glenn Gould — Off the Record and *Glenn Gould — On the Record*. The first film shows the celebrated pianist enjoying a brief respite from appearances on the concert stage, and taking life easy at his summer cottage in Ontario. The second film follows Gould on a trip to New York, to record a performance of the Bach Italian Concerto.

In *The Performer*, well-known Canadian actors, dancers, singers and musicians present their views about the



"La grande aventure industrielle racontée par Edouard Simard"

opportunities for artistic development in various fields in Canada. Drama critic Herbert Whittaker, interviewer for these two films, speaks with artists in several Canadian cities, as well as with others in New York, Boston and Salzburg, Austria.

L'héritage, inspired by a story by Ringuet, one of French Canada's best-known novelists, also lasts one hour. It is about a young city dweller who takes over a farm willed to him by his father but soon returns to the city after being buffeted by the elements and by the ways of the country. The film was first presented as a dramatic program on Sunday night over the CBC.

Two other items in the French production program were produced as two 30-minute films. These were the documentaries entitled *Le chanoine Lionel Groulx, historien* and *La grande aventure industrielle racontée par Edouard Simard*.

The Power of Matter is a survey of developments relating to the use of nuclear power for peaceful purposes in Canada and abroad. The first part details various types of nuclear power stations in Britain, the United States



"L'héritage"



"The Back-Breaking Leaf"

and elsewhere; the second deals with Canadian achievements in the field of nuclear energy and the application of these to the nation's future power requirements.

Poisons, Pests and People gives opportunity for conservationists, agricultural experts, chemists and health authorities to express their views about the increased use of pesticides and the attendant benefits and problems as modern chemicals are used in ever-increasing quantities to combat insect pests.

Men against the Ice and *Steering North* — the first, dealing with exploits of pioneer explorers and the ships they sailed through treacherous, uncharted waters to discover Iceland, Greenland and Canada's Arctic; the second, outlining how modern scientific aids assist present-day navigators to chart this country's northern coastline, longest of any nation in the world. The corresponding film in French is entitled *Aux prises avec les glaces*.

Television stations now serve almost all parts of Canada, and the foregoing two-part programs were given their first public screening through a Canadian network comprising stations of the Canadian Broadcasting Corporation and some 40 independently owned television stations.

Following their first presentation on the *Documentary 60* and *Temps présent* television programs these films went into circulation through community channels, thus becoming available to community organizations of many kinds which borrow or buy 16mm prints to show at their own convenience and for their specific purposes.

Other films, first released in the *Documentary 60* series, included:

The Back-Breaking Leaf, a graphic picture of tobacco harvesting in southwestern Ontario. Shortly after the close of the fiscal year this film won first prize for television films at the Eurovision Festival, in Cannes, France.

I Was a 90 Pound Weakling, dealing with some physical fitness fads.

One-Third Down and 24 Months To Pay, about the automobile's role in modern living.

Emergency Ward, an on-the-spot report from a metropolitan city hospital.

The End of the Line, a nostalgic look at the era of the steam locomotive, now at an end.

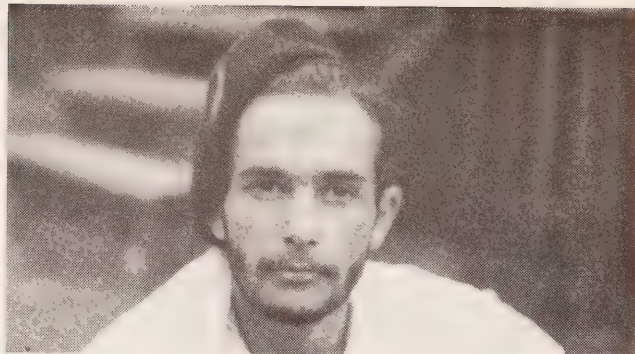


"Les petites sœurs" ("The Little Sisters")

TEMPS PRÉSENT SERIES Under the series title *Temps présent*, retained this year because it had become familiar to television viewers during the past two seasons, 26 half-hour productions by the National Film Board were shown on a French television network comprising CBC and private stations. In this series the intention was to create a series of landscapes descriptive of French Canada. The geographic landscape was seen in the film *Nomades*, showing the complexities of life in the city as they appeared to a young couple from the country. Scientific horizons were explored in a film focussed on scientist Cyrias Ouellet of Laval University in Quebec. Providing, as it does, an introduction to scientific phenomena, this film is of special interest to students of the younger generation.

The strong influence of childhood environment is reflected in a film about the Simard brothers of Sorel, for it was in Baie St. Paul, a village strongly influenced by the St. Lawrence River, that the Simard brothers developed a taste for their trade as shipbuilders. This film serves to illustrate the strides taken by Quebec's industrial development in recent years.

The Quebec landscape entered into yet another film — one on Canon Lionel Groulx — as the camera pictures



"Saint-Denys-Garneau"

the various places where this eminent historian spent his early years and relates these to his later avocation for historical research.

The life of prayer of cloistered nuns is the topic of the film *Les petites soeurs*. The film *Alfred DesRochers, poète*, illustrates how strongly this prominent writer's work was influenced by events in the years between two world wars.

The poetic film *La canne à pêche*, written by Anne Hébert, shows a small girl discovering the world of nature while making a visit into the country. *L'immigré* deals with a newcomer who tries to fit into Canadian society; it is also a picture of a small community where the presence of an outsider does not go unnoticed, where prejudice as well as generosity is often found.

The film about the poet Saint-Denys-Garneau is in the nature of an intellectual portrait of the young man described in these words in the Winter 1960 edition of Canadian Literature magazine published by the University of British Columbia:

"A new era in French-Canadian poetry began when Saint-Denys-Garneau published a volume



"La canne à pêche"



"The Chairmaker and the Boys"

of twenty-eight poems early in 1937. The significance of the appearance of 'Regards et jeux dans l'espace' was not immediately apparent; indeed, the reputation of this young man, whom Etienne Gilson has called French Canada's greatest poet, dates, for all except a handful of his friends, from the past decade. His 'Poésies complètes' (not quite complete, of course) appeared in 1949; his 'Journal' (substantially less complete) was published in 1954. Six years later it has become impossible to speak of twentieth-century French-Canadian poetry without mentioning his name."

CINEMA AND YOUTH The Board's program included several films about children, as well as a number with special interest for young people.

The Chairmaker and the Boys tells a story about a skilled craftsman living in the Margaree Valley of Cape Breton Island. His grandson and a young playmate are inquisitive onlookers as the chairmaker practises the craft which he has worked at for more than 50 years.

Thousand Islands Summer provides a pictorial visit to a summer camp, in company with 75 high-spirited girls.

Fishermen, filmed along the Atlantic coastline, pro-

vides a basis for comparing the traditional operations of independent inshore fishermen with more profitable commercial fishing operations involving larger fleets or in processing plants ashore.

All these pictures are being distributed to theaters prior to being used in community screenings.

Pangnirtung is a film about an outpost community on the rim of the Arctic which serves as a link between the Eskimo population of the barrens and the white representatives of the populated world far to the south.

Normetal, a portrait of a Quebec mining town, details many processes involved in extracting copper from ore.

Two other films dealt with children:

The Gifted Ones introduces a group of youngsters of superior intelligence and poses the problem of how society might best develop such intellectual resources.

U.N. in the Classroom is a filmed report of the discussion when pupils in a seventh grade classroom, wearing the costumes of the nations they represent, assume the role of world delegates to the United Nations.



"Thousand Islands Summer"

SCIENCE FILM UNIT In the Science Film Unit work progressed during the year on a great variety of projects. It is not unusual, in this Unit, to have as many as 50 films "in work" at a time. Vagaries of weather affect the program considerably, resulting, for example, in a lack of the insects needed for a particular film or a lack of fungi needed for another. Sometimes a film must be delayed until the plant or animal growth reaches its next stage of development. Subjects currently being covered include a series on the life cycles of various fish and animals, a general biology series and a general science series.

During the past year the Unit completed *Radiation*, an appraisal of how various forms of radiation originate, their similarities and their effects on living things. The film includes views of Canada's atomic research center at Chalk River, and the gamma field at the Brookhaven National Laboratory in the United States where scientists are studying effects of radiation on plant growth. *Radiation* was of such general interest that it won a place in the *Documentary 60* series and was given first screening on a nation-wide television network. Like other productions of the Science Film Unit it will have further extensive use in schools in Canada and abroad.



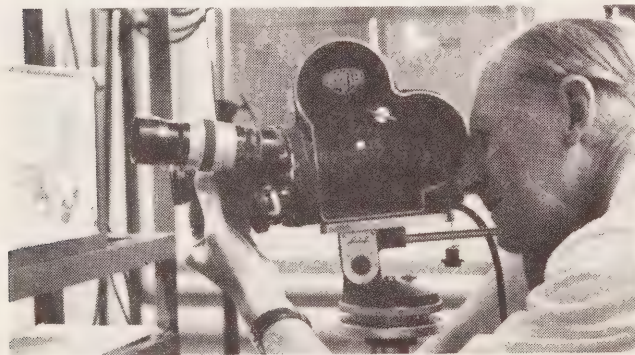
A wood thrush and her young — typical scene in "Life in the Woodlot"

Above the Timberline provides close-up pictures of the flora and fauna which grow in the alpine tundra zone, in spite of extremes of altitude and cold.

Life in the Woodlot demonstrated the unusual value of Science Film Unit productions which use close-up photography and an extremely high degree of photographic excellence to capture pictures which ordinarily would escape the human eye. In this film the viewer is taken behind concealing foliage to see the natural drama constantly in progress between insects, animals, birds and man.

In the *Fragments of Life* series, a group of short, silent films of interest to science teachers, this year's completions included *Spawning of a Fish* and *Emergence of a Dragon Fly*.

ANIMATION *Universe* is a film which employs animation, special effects, and actuality photography to take viewers



Photographing fish in the Science Film Unit



"The Queen's Plate"

on a journey through space and time, past the old, familiar planets and into outer space. The film outlines some of the knowledge astronomers have gained about the heavens and gives an awe-inspiring picture of the universe as it may appear to future travellers far beyond the earth. The film will receive its first distribution through theaters.

Two films by Norman McLaren — *Serenal* and *Short and Suite* — were completed during the year and won prizes for their artistic excellence at several film festivals. In both films the artist employed his familiar technique of drawing images directly on film.

THEATRICAL The Board continued to release films to theaters in Canada in the English-language series *Canada Carries On* and *Eye Witness*; the corresponding releases in French are distributed under the series titles *En avant Canada* and *Coup d'oeil*.

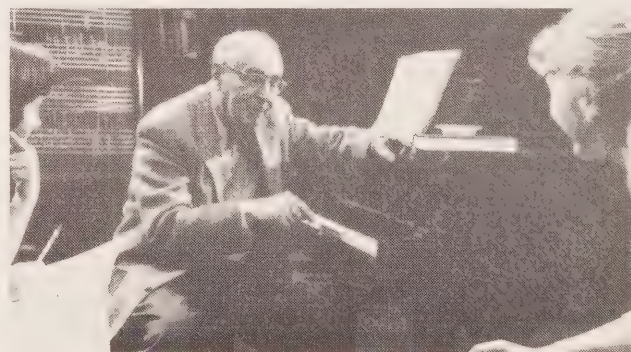
The Queen's Plate tells of the training of a thoroughbred racehorse. The film includes scenes of Her Majesty Queen Elizabeth presenting the Queen's Guineas to the owner of New Providence, winner of the 100th running of the Queen's Plate in Toronto. One critic called it "the best motion picture about a sports subject yet made in

Canada". A special screening of the picture was held for members of The Jockey Club in New York City and it is planned to include prints in the Canadian Travel Film Library as an inducement to tourists to visit Canada during the racing season.

The Magic Mineral, a film about the asbestos industry in Canada, and *Wheat Country*, showing typical happenings on a Saskatchewan farm, were other C.C.O. releases. *High Arctic* gives viewers a glimpse of the ecology and geology of far northern areas, and *Portrait of Canada* provides an interesting look at the vast amount of work involved in creating the first all-Canadian atlas.

Two films released as *Eye Witness* items — *The Chairmaker and the Boys* and *City out of Time* — won major awards at several film festivals in Canada and abroad. *Man of Music*, another *Eye Witness* release, is a filmed impression of the work of Healey Willan, prominent Canadian organist and composer.

Eye Witness and *Canada Carries On* subjects generally run not longer than two reels. Frequently they are contracted for theatrical distribution in many parts of the world, and later are widely used on television. In

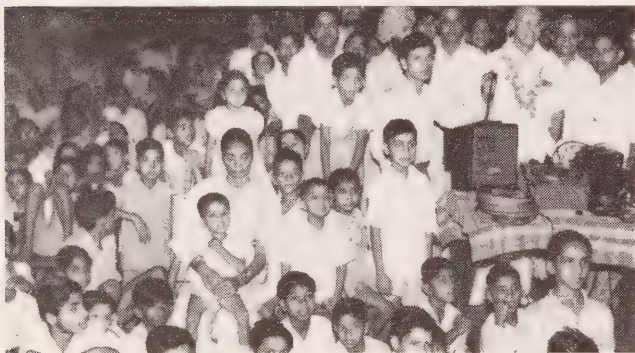


"Man of Music" — Dr. Healey Willan and students

addition they are extensively distributed through External Affairs and Trade and Commerce post libraries, thus fulfilling an important function by making people in other countries more familiar with Canadian developments.

SCREEN MAGAZINES The Board continued its production of the one-reel Screen Magazine films which first went into distribution during the preceding fiscal year. These short productions usually contain two or three associated items and, in the main, are compiled from existing newsreel footage. There were five releases in English and a similar number in French during the year, bringing the total now in circulation to 13 items in each language.

Fishing across Canada is typical of the films in the Screen Magazine series. It shows: fishermen-farmers of the Gaspereaux Valley in Nova Scotia using a novel method of catching herring; Lake Winnipeg fishermen at work in 40-degrees-below-zero weather; fish hatchery operations in Jasper National Park; and the West Coast commercial fishing fleet in pursuit of large runs of sockeye salmon.



Audience in India, viewing films presented by NFB Asian representative, C. W. Marshall (upper right)



Newsreel cameras cover arrival of Her Majesty The Queen and Prince Philip in Newfoundland in 1959

NEWSREELS The Board continued to cover many aspects of Canadian development through its newsreel unit. Stories were submitted at the rate of about one each week to pools which assemble newsreel material for distribution to theaters and to television stations around the world. The stories, generally running three or four minutes in length, are released by the Board as semi-edited, silent footage, and the newsreel distributors add appropriate music and commentary. This has proved to be one of the most effective channels for presenting information about Canada to large audiences at small cost.

Increasing use of newsreels by television stations added to the worldwide circulation of NFB material. For example, a story entitled "Log Barge", was included in 176 newsreel releases seen in more than 100 countries; of the total, 30 exhibitions abroad were via television.

The newsreel unit also provided extensive coverage of the visit to Canada by Her Majesty Queen Elizabeth and His Royal Highness Prince Philip. Subsequent to its worldwide use as newsreel footage the same visual material was assembled into three 20-minute films entitled



"A Day in the Night of Jonathan Mole"

respectively, *Royal Visit '59 — The Maritimes*, *Royal Visit '59 — Central Canada*, and *Royal Visit '59 — West and Northwest*. These films are intended for distribution mainly through schools.

The newsreel unit during the year shot a total of 48 stories, of which 44 were released. These stories were included in 2,812 separate newsreel releases to theaters and to television stations in more than 100 countries.

Stories covered — most of them "feature" items — included "Mink Ranch", "Cowichan Sweaters", "Radar Station", "Cattle Drive" and "Tobacco Harvest."

FOREIGN VERSIONS Throughout the world, the Board expanded its distribution of films on a free-loan basis from the 66 posts of the Departments of External Affairs and Trade and Commerce.

To achieve distribution in countries where English or French is not a common language, NFB annually produces a number of foreign-language versions of its films. In this fiscal year 60 such versions were produced. Two of them — in Dutch and German — were sponsored by the Department of Citizenship and Immigration to aid in attracting

immigrants to Canada. Of the 58 foreign-language versions paid for out of National Film Board funds, 52 were produced by the Board and 6 were contracted to other producers.

This year, films were versioned in Danish, Dutch, Finnish, German, Greek, Hebrew, Hindi, Italian, Japanese, Norwegian, Polish, Portuguese, Russian, Spanish, Swedish and Turkish.

Films versioned included *The Chairmaker and the Boys*, *The Living Stone*, *World in a Marsh* and *Accidents Don't Happen*.

THE SPONSORED PROGRAM During the year the Board produced or supervised the production of several films for Government departments and agencies.

One of these films, *A Day in the Night of Jonathan Mole*, mentioned in The Year in Review section, was shown to more than 500 audiences in Canada within three months. It was an example of a film intended for widest possible distribution, while many other sponsored productions were designed for internal uses such as staff training.

The following were among the sponsored films produced during the year:



"Introducing Insects"

For the Department of Agriculture:

A series of items, five to ten minutes in length, dealing with agricultural topics. These films included one showing consumers how to buy and serve pork, as well as films on more technical subjects — such as one on grassland farming designed to indicate the value of grass in soil conservation.

Introducing Insects details the characteristics scientists apply in classifying insects into certain orders and shows how these characteristics enable the insect to adapt to its environment.

For Central Mortgage and Housing Corporation:

On a Day Off — a film describing the experiences of a group of young people who undertook to pool their skills and resources in a cooperative building project.

For the Department of National Defence:

How Do You Drive? — a training film illustrating the proper way to handle a motor vehicle in accordance with the driver-training requirements of Canada's three armed forces.

5 BX Plan for Physical Fitness — showing the five basic exercises used to keep airmen alert and healthy.



"Sir John A. Macdonald"



"Summary Trials"

The film was put into general distribution by the Royal Canadian Air Force as a service to the public and to encourage Canadians to a higher level of physical fitness.

Rescue Co-ordination Centre and *Search Master* were training films outlining search-and-rescue procedures to be employed by R.C.A.F. personnel seeking missing aircraft.

Canada's Armed Forces 1959. As in previous years the Board assisted in the editing and completion of film footage gathered by the three branches of the country's armed services during their year's operations. This film was telecast over the CBC national network at the end of 1959.

Career Soldier — a film intended to stimulate recruiting of young men into Canada's Army.

Summary Trials — depicting procedures involved when a soldier is charged with an offence and tried without formal court martial.

Repairs to Reinforced Plastic Boats — a film which



"The Whooping Crane"

details how fibreglass boats used by the Royal Canadian Navy are made and how to repair them when occasion demands.

Work was in progress during the year on a film relating the history of the Royal Canadian Navy. It is scheduled for completion and release during the forthcoming fiscal year.

FILMSTRIPS The popularity of filmstrips in Canada, particularly as teaching aids, was reflected by a constantly increasing distribution of prints. This year, more than 20,000 prints of NFB filmstrips went into circulation in Canada and abroad. One strip, entitled *A Look at Canada*, was given widespread circulation in the United States when 1,000 copies were distributed through the Department of External Affairs.

During the year the Board produced a total of 36 filmstrips, including 25 originals, 9 versions and 2 revisions. Of this number, 23 were made from the Board's own funds and 13 on behalf of sponsors. All but two of the filmstrips were in color.

Productions of the Filmstrip Unit covered such topics as geography, history, natural science, natural resources, and art.

Many NFB filmstrips are now made from color transparencies, with the addition of diagrams, maps and other illustrations as required. Equally popular are strips made from artwork or paintings created by artists attached to the unit; this year 10 such filmstrips were completed.

A good proportion of the filmstrips produced this year dealt with the geography of the country. Notably, there was one on the St. Lawrence Seaway, others on the seven major geographical regions of Canada, as well as several new filmstrips in *The Atlantic Region* series.

For a filmstrip about the work of Canadian painter Emily Carr, the unit photographed several of her works in museums and private collections.

The series on *Canadian History* was enriched by two filmstrips: one on the work of Jean Talon; the other, in two parts, on the life of Sir John A. Macdonald. In both cases, original paintings, especially created by the Unit's artists, were used.



"Les exploits de Ti-Jean dans l'Ouest"

Two filmstrips, *The Polar Bear* and *The North American Buffalo*, were produced from original artwork. A filmstrip entitled *Owls* was created from pictures of these birds photographed in their natural habitat.

Two other filmstrips, *Ti-Jean et les bûcherons* and *Les exploits de Ti-Jean dans l'Ouest* were designed to aid in teaching French to English-speaking students. These filmstrips are accompanied by recorded narration and dialogue.

Again, the American Film Festival recognized the quality of filmstrips produced by the Board by awarding three Blue Ribbon Prizes to the NFB productions *Cadet Rousselle*, *A Look at Canada* and *The Whooping Crane*, soon after the close of this fiscal year. This was a repetition of the Board's success at the same festival a year previously, when prizes were awarded to four NFB productions.

STILL PHOTOGRAPHS Activities of the Still Photography Division in connection with the official opening of the St. Lawrence Seaway by Her Majesty The Queen demonstrated the wide range of the Division's work. As official Government photographer, the Division is responsible for providing photographic coverage of such events, as well as for making photographs required by various Government departments.

During the visit of The Queen and Prince Philip, the Division organized and co-ordinated the work of many photographers from Canada and other countries, as well as acting as a clearing house for the distribution of still photographs to all parts of the world. In addition, the Division's own photographers took a large number of pictures for official records.

Following the tour, a unique souvenir album containing 156 photographs in color and in black-and-white was presented as a gift to the Royal visitors in the name of the Canadian Government.

In addition, as part of the same assignment, the Still Photography Division prepared a picture story about the St. Lawrence Seaway. This was widely used by publica-



Picture from NFB still photo story on the new Canadian Atlas

tions in Canada and abroad and brisk demand for the story continued for several months after the official opening of the Seaway.

The Division continued to produce photo stories on Canadian themes similar to those which have been circulated for the past several years. Abroad, the stories are distributed through the Department of External Affairs. These photographic reports are made available directly to newspapers, as well as through press agencies which transmit them to large numbers of publications. Subjects covered during the year included reports on aluminum, a log drive, the Trans-Canada highway and Eskimo sculptors.

During the year the Division prepared flat picture sets on several different topics. These, comprising 32 still photographs, are intended for distribution mainly to schools. The Division also continued to supply photographic displays for exhibition in airports throughout Canada.

During the year the Still Photo Library added 3,739 black-and-white photographs, 315 color transparencies, and 388 color photographs (Type "C", which utilizes a new process for the production of color stills).

TECHNICAL OPERATIONS

The Technical Operations Branch includes camera, sound and projection, stills and motion picture laboratories, engineering, animation and title photography, special effects, and research divisions. Appendix II, page 42, provides a summary of Technical Operations statistics

In the face of continuing technical developments and new discoveries in the electronics and film fields, the Board's Technical Operations Branch devoted considerable attention during the year to acquainting its staff and other interested persons and organizations with details about some of the more significant innovations.

The Technical Bulletin, printed and mailed widely throughout Canada to motion picture producers, television stations, equipment suppliers, etc., and mentioned in The Year in Review section, was one example. Another was a course of 18 one-hour lectures on basic electronics given to some 30 members of the Technical Operations staff. These lectures, mostly after hours and presented twice weekly, were supplemented by films, demonstrations and home assignments. Purpose of the course was to give personnel the necessary background knowledge so that they might attend a further course, presented shortly after the close of the fiscal year, dealing with television techniques and film requirements for television.

In common with the motion picture industry as a whole, the Board watched, with considerable interest, the possibility of greatly increased use of 8mm film. Evidence

is accumulating to indicate that the addition of sound to 8mm films — a process first found feasible in 1948 and recently revived — may be an important development, since the economy of film in the 8mm gauge might make it possible for films to be distributed on a scale not possible at present because of cost.

Members of the Branch staff worked closely with the Canadian Section of the Society of Motion Picture and Television Engineers and on several occasions during the year the Board was host to meetings of the Society in its Montreal headquarters. The Canadian Section of this Society constitutes an important meeting place for technical people engaged in the motion picture and television industries. NFB staff members have made important contributions to its work by way of technical papers, reports and demonstrations, as well as in planning for the 89th Convention of the Society to be held in Toronto in May 1961.

The film storage vault building was completed during the year, enabling the Board to transfer 30,000 cans of safety base film from Pendleton, Ontario, where it was housed in a former R.C.A.F. aircraft hangar. This represents virtually all the archival footage held by the Board

on safety stock. Still remaining at Pendleton are approximately 40,000 cans containing nitrate base (inflammable) film.

Additions to equipment during the year included a stills background projector. By using this machine and a photographic glass slide, a location background can be projected onto a translucent screen on the studio stage. The background projector will produce a picture up to 24 feet wide and can be used for black-and-white or color photography. A similar machine, capable of projecting a background of moving people, vehicles and action, also was acquired during the year. Using this equipment, distant locales may be simulated at headquarters under ideal lighting and sound-recording conditions without the expense of sending crews to photograph the actual locations.

An interesting technical development during the year was related to the large amount of negative stock-shot material and archival film held by the Board. In many cases corresponding prints of this negative material do not exist. It is not satisfactory to attempt the evaluation of a negative, so the normal procedure has been to take off prints and make a selection of footage either by

screening on a moviola machine or in a theater. This involves a considerable delay in waiting for prints to be processed, as well as further time spent in viewing the finished prints. To meet this problem, Technical Operations Branch developed a unit, using a small industrial television camera, which allows a simultaneous positive image to be created from screening a 35mm negative. It is expected this device will effect considerable savings of time and money.

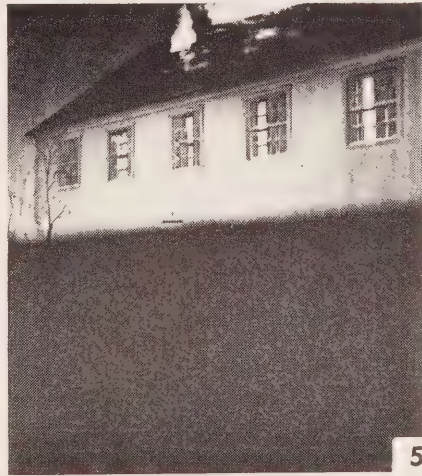
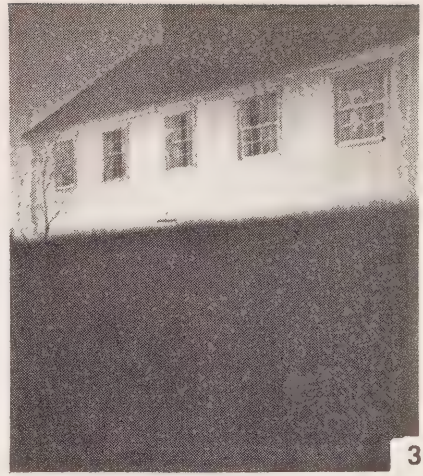
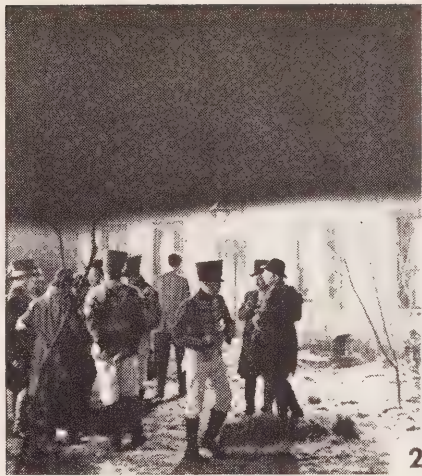
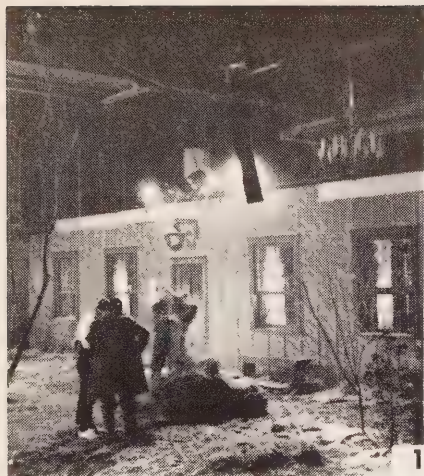
Total amount of film processed in the Board's laboratory was 19,882,292 feet, an increase of 21.2 per cent over the previous year. Greatest increase (27.5 per cent) was in the processing of 16mm color film, closely followed by a 27.3 per cent increase in the amount of 16mm black-and-white film. There was a 10 per cent drop in the amount of footage processed in 35mm black-and-white.

Camera footage exposed was almost the same as in the previous year.

There was a sharp increase — 57.3 per cent — in the number of negatives shot for the Filmstrip Unit, reflecting the increased volume of filmstrip prints being put into distribution.

Technical Operations Branch provides special effects for films. In an historical film on the life of Robert Baldwin, a scene was required showing a burning tavern. The effect was created by filming separate elements and combining them into a single scene. The photographs opposite show how this was done.

Photo 1: A full-scale set of the tavern's exterior is filmed. The flames seen through the windows are made by the light from studio lamps flashing on moving strips of foil inside. Photo 2: The upper part of the previous scene is masked off the film. Photo 3: An artist's representation of the upper half of the tavern is filmed. Photo 4: Now a small flaming model is filmed. Photo 5: The filmed flames are imposed on the artist's picture of the tavern roof and windows. Photo 6: The composite shot of the upper half of the tavern is joined to the lower half of the original scene showing the full-scale set — and a single, realistic picture of the tavern in flames appears on the screen.



DISTRIBUTION

Appendix III, page 43, provides a summary of Distribution Branch statistics.

Canadians, and people in other lands, see National Film Board films through three main avenues of distribution:

1. Through community organizations of all kinds, including film councils, educational groups, libraries, etc.
2. Through commercial theaters.
3. Through television.

It is the aim of the Board to make its films available to the widest possible audience in Canada and abroad. Thus, films originally made for showing through one channel of distribution are used in the other channels as well. For example, films originally released in theaters become available for exhibition on television and also by community organizations. Similarly, films which had their original screening on television are widely booked for screening by community groups.

CANADIAN Community groups comprise one of the largest and most important sectors of the audience reached by the Board's films. Through film councils, film circuits, provincial film libraries, cooperative film pools, and public libraries with 16mm film departments, films are available

to almost all Canadians from a source close at hand. Statistics relating to community showings indicate that there were more than 250,000 screenings in Canada during the year, to an aggregate audience in excess of 15 million people. (Abroad, the total audience reached was even more impressive: almost 25,000,000 people attended 223,500 screenings.)

More than 10,000 prints of NFB films went into circulation in Canada during the year. These included 6,593 prints circulating through the 16mm community distribu-



Students show lively interest at screening of NFB film

tion network, as well as 3,589 prints purchased from the Board by Federal Government departments and by local film-using groups and libraries. Some of the prints put into distribution were replacements for older films which had been in use through circuits or from libraries for several seasons past.

Representatives of the Board, operating from headquarters as well as in most major communities across Canada, collaborate with national, provincial and local organizations of many kinds. These day-to-day contacts help keep the public informed about NFB productions which are available to serve the needs of special groups, and also keep the Board aware of the needs and interests of many public-spirited organizations. This knowledge helps the Board design its production and distribution programs to be of steadily increasing value to Canadians.

The Board maintains close cooperation with the Canadian Association for Adult Education, and its French-language counterpart, L'Institut Canadien d'Education des Adultes. The Canadian Education Association and



Line-up for theatrical showing of "Royal River"

L'Association Canadienne des Educateurs de Langue Française offered suggestions and recommendations regarding the production program. To these organizations, and to many others, the Board wishes to express its gratitude.

SPECIAL ACTIVITIES In national and provincial parks, at youth camps and summer resorts, vacationers were given opportunity to attend film shows throughout the summer months, and more than one million people, in the aggregate, attended such screenings.

There were also special screenings at fairs and exhibitions and at convention gatherings of special groups. Cooperation between the Board and a nationwide store chain resulted in *Royal River* being shown to audiences estimated in the thousands. Film festivals provided another opportunity for the Board's films to be seen at public gatherings.

Daily screenings at the National Museum of Canada in Ottawa during July and August attracted large numbers of vacation visitors. In several communities — Winnipeg was a notable example—the local film library arranged regular documentary film screenings, open to the public.

There was an increase in distribution of NFB films through universities, particularly through classical colleges. This distribution was attributable, at least in part, to the availability of such film series as *The Commonwealth of Nations* and *New Nation in the West Indies*, as well as the several biographical films in the *Temps présent* series.

THEATRICAL Almost 300 NFB films are now under contract for theatrical distribution with some 70 film distribution agencies around the world. The total number of

bookings is difficult to determine, but reports reaching the Board indicate that almost 23,000 bookings of its films had been arranged throughout the world during the year.

In Canada there was a substantial increase in the number of theatrical bookings, the total standing at 7,199 as against 6,502 in the previous year. Part of the increase was attributable to some 400 bookings of *Royal River*. Columbia Pictures of Canada continued to distribute the Board's films to Canadian theaters. *Royal River*, and its shorter version *Royal Voyage* produced for theatrical exhibition in the United States, were distributed worldwide by 20th Century Fox Corporation.

TELEVISION The number of telecasts of NFB films outside Canada jumped from 2,700 in 1958-59 to 4,338 this year. In large measure, this was due to new stations opening in various countries and a subsequent brisk demand for NFB documentaries, many of which had been versioned in the language of the territory to be served.

This was in contrast to the situation in Canada, where the number of television bookings of NFB films dropped by about 1,200 this year. Most Canadian television stations carried the *Documentary 60* series and many of them also rented films on a spot-booking basis through five regional libraries which the Board maintains across the country especially to serve the television market.

However, many stations in Canada have now 'played off' most of the available NFB titles; in fact, on some stations there have been more than 1,000 telecasts of NFB films over the past few years.

Closed-circuit television continued to expand in a number of Canadian communities. The Board's service to this branch of the industry kept pace with the increased demand, with 524 such bookings during the year compared to 391 the year before.

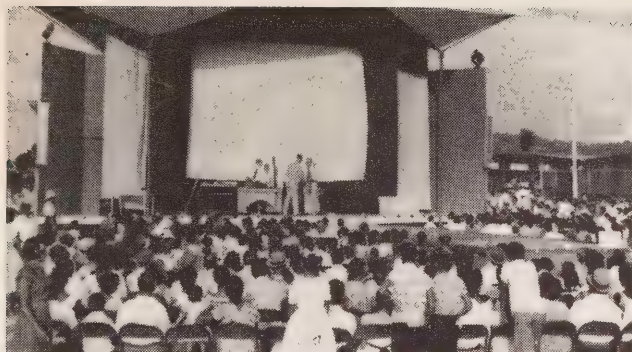


TV slide, used for on-the-air promotion of the "Documentary 60" television series

INTERNATIONAL The popular image that one country or people holds of another is often highly inaccurate — based, as often as not, on hearsay rather than knowledge, on romantic fiction rather than factual information. Beyond a few fundamentals of geography, Canadians as a whole probably know far too little of the diverse nations and peoples of the world.

It is not surprising, then, to learn that people in other countries suffer from a similar ignorance of things Canadian. Seeing and hearing little of our way of life, it is inevitable that they should encounter difficulty in getting to know and understand a people and a social structure so far removed from their own.

Nevertheless, to people in many parts of the world, Canada is known as an independent nation free from



Stage and part of audience for outdoor showing of Canadian films at 1959 Canadian Trade Fair, Port-of-Spain, Trinidad

territorial ambitions. This, in turn, provides Canada with a priceless opportunity to foster common understanding and goodwill by providing people throughout the world with a better-defined picture of our country and its people.

It is doubtful if any single medium of communication is better designed for so vast an educational task than is the film, combining as it does the double impact of pictorial representation and verbal commentary.

Today, some 21 years after its inception, the Board has more than 600 titles in distribution abroad — in Europe, Asia, Australasia, Africa, Central and South America. During those 21 years approximately 3,500 separate films have been created for use as educational aids, for technical instruction, or “to interpret Canada to Canadians and to other nations.”

Some films, such as the series *Between Two Wars* produced this year, are designed to provide a better understanding of the land, its history and its people to those newly arrived in Canada, or to foreign audiences who have

never seen this country. Other films, such as *Wheat Country*, picture the challenges faced by Canadians in their everyday life and the manner in which these are met and conquered. Still others, such as the *Accidents Don't Happen* series, provide helpful instruction which may be just as appropriate for the vocational student or worker in Latin America as for the one in Toronto or Montreal. To that end, versions of this series have been created in Spanish, for distribution to Central and South America.

In brief, films can gain goodwill and prestige for Canada and can create a degree of popular understanding and appreciation difficult to attain by any other means. Whether through their immediate usefulness as training aids, through the picture they show of Canadian effort in many fields of endeavor, or through their general excellence as films, National Film Board productions can do a tremendous amount to further Canada's interests throughout the world.

During the year the Board explored and developed many avenues of distribution in many different countries. Contracts were arranged with the Kyaw Min Company for the distribution, through theaters in Burma, of the NFB productions *Here's Hockey*, *The Chairmaker* and *the Boys*, *A Musician in the Family* and others. United Artists Corporation will distribute Spanish versions of several films, including *The Romance of Transportation in Canada* to theaters in Latin America. Through Allied Artists, another major film distributor, 13 NFB titles will go into distribution in Pakistan and 21 more in Indonesia. Shaw Bros., during the year, contracted for an additional 74 titles to be added to those currently in distribution through theaters in Malaya, Sarawak, Singapore and Borneo. *The World On Show*, *Railroaders*, and *Money Minters* are among films being distributed through Twentieth Century Fox Corporation, Johannesburg, South Africa.

These were typical of agreements the Board arranged regularly during the year with international and local film distributors all over the world. Each one added a significant volume of distribution and aided the Board in reaching its objective of interpreting Canada to the world.

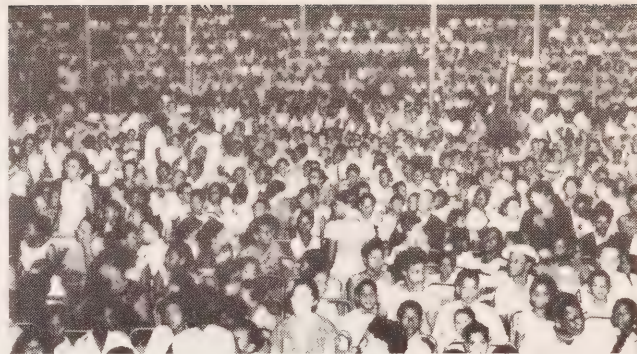
Television was also used to disseminate additional information about Canada. For example, during the fiscal year there were numerous telecasts of NFB films in the United Kingdom. On the British Broadcasting Corporation's network such films as *Angotee* and *Log Drive* were screened twice during the year, and many others were telecast at prime times. Of special interest were telecasts made from Cardiff, with Welsh commentary; it was estimated that these played to an audience of more than one million people.

In Norway the Canadian Ambassador took part in a television program which also included the NFB film *The St. Lawrence Seaway*. This was the first time a film produced by the Board had been televised in Norway and several Norwegian newspapers commented favorably upon it.

Television also served to increase the impact of Canadian films on the people of Australia. Although television is comparatively new there, it already has become firmly established. During the year the NFB series *The Nature of Work* was repeated and there were many other bookings of NFB productions, notably on the Australian national network.

In all, there was an increase of 1,638 in the number of Film Board productions telecast abroad during the year.

Continuing the pattern established in other years, the Board provided a special brief program to television stations to mark Canada's birthday, July 1st. This year, the program took the form of a 60-second animated film



Part of crowd at outdoor showing of Canadian films
at 1959 Canadian Trade Fair, Kingston, Jamaica

clip. It was particularly popular in the United States where several hundred playings of it were reported. In other countries, July 1st was marked by special telecasts of Canadian films. For example, in Japan the film *Montreal* was telecast over the national network, and *City of Gold* was seen over another group of Japanese stations.

Abroad, diplomatic posts of the Department of External Affairs and of the Department of Trade and Commerce serve as the core of a community distribution service. During the year a new film library was established in the Canadian Embassy at Tehran. This brought the number of such libraries in foreign lands to a total of 66. In these libraries more than 23,000 prints are on deposit. There were 111,600 showings during the year, to an audience of 15,000,000. There was a noticeable increase in distribution in South East Asia where an NFB officer works closely in cooperation with consular posts to stimulate increased circulation of films.

Direct sales of prints to various governments provided an additional method of circulating information



*Main entrance of the Canadian Pavilion at the 1959 Poznan Fair.
The film theater is at the rear of the building.*

about Canada. Sales abroad included those to the Government of Tasmania, to the Department of Education in Pretoria, South Africa, and to the New Zealand National Film Library in Wellington. Such purchases are an indication that the films will be widely used and carefully directed to the most appropriate audiences, all at no cost to Canada or the National Film Board.

Prestige screenings of Canadian films are becoming increasingly popular as trade and diplomatic missions take advantage of this method of presenting information about Canada. Sometimes these screenings are for small groups of invited guests and are held in the consular premises or at the home of one of the officers. On other occasions, such as in commemoration of Canada's birthday, the films may be shown in an auditorium seating several hundred persons. Usually the program includes some of the latest releases by the Board. Productions of the animation unit are screened frequently and several of the Science Film Unit films have been included in these programs.

Film festivals offered another opportunity for bring-

ing Canadian pictures to discerning audiences. The Board is invited to exhibit its films at all major festivals throughout the world. In recent years, these have increased quite rapidly in number and the Board attempts to participate in as many of them as possible. In many instances, NFB entries have won prizes which aid considerably in arranging favorable distribution agreements, particularly with theatrical and television distributors.

Another major opportunity for presenting information about Canada frequently occurs when Canadian Government departments take part in fairs and exhibitions in various parts of the world. During the year National Film Board pictures were a feature of Canadian displays in such widely separated gatherings as the Poznan International Trade Fair in Poland, the German Industrial Fair in Berlin, and the Eastern States Exposition in Springfield, Mass. For the screenings in Poland and Germany, films in the appropriate language version were provided and in all cases the film program was selected to tie-in most effectively with the purpose of each individual fair.

The event at Poznan was typical of several other film showings at fairs. It took place in a 16mm theater with seating capacity for only 75 people. In spite of such limited accommodation, more than 15,000 persons saw Canadian films at 207 screenings during the two-week run of the Fair.

In addition to the large numbers of people who actually attend prestige screenings and fairs, there is additional publicity value in such presentations. This is obtained through newspaper publicity and critical reviews which generally follow the screening of Canadian films in such special circumstances. The screenings are also useful as a means of acquainting the general public with the fact that Canadian films may be borrowed without cost from a nearby Canadian post library.

CANADIAN TRAVEL FILMS IN THE UNITED STATES

Travel films distributed by the Board, in co-operation with the Canadian Government Travel Bureau, help promote U.S. tourist interest in Canada.

Canada lies alongside the most motor-minded — and perhaps the most travel-minded — nation in the world. Indeed, if one were to name the national pastime of the United States, one might safely by-pass both baseball and football in favor of vacationing on wheels.

In the annual exodus of vacation-bound Americans, Canada constitutes a prime target. During the past five years, nearly 30,000,000 American tourists have visited this country annually, spending some three hundred and fifty million American dollars a year — a sizeable contribution to Canada's balance of trade with the United States. Less tangible, perhaps, but equally important, these across-the-border visits have helped to promote better understanding between the peoples of the U.S.A. and Canada.

To encourage the growth of U.S. tourist traffic to Canada, the Federal Government, the Provincial Governments, transport companies and various other interested groups carry out annual publicity programs, principally in U.S. magazines and newspapers. Another publicity medium is travel films, distributed throughout the United States by the National Film Board on behalf of these tourist promotion agencies.

The Board and the Canadian Government Travel Bureau have worked closely together on this program ever since 1948. Today, approximately 5,600 prints of 160 separate travel films are in active circulation throughout the continental United States and the audience is steadily growing.

The distribution program, administered by the International Division of the Board's Distribution Branch in Montreal, is carried out through the Board's offices in New York and Chicago. In addition, each of these offices has an extensive library of prints available for direct loan to film users.

Media of Distribution The growth of television has made this medium an increasingly important objective for the Board's promotion efforts. A television library in the New York office, provided with both color and black-and-white



A variety of promotional material supports the Canadian travel film program in the United States

prints of each title selected jointly by the Travel Bureau and the Board, services all U.S. television stations. In addition, the stations are visited regularly by NFB representatives. Information on films available — including titles, running time and other relevant details — is included in film catalogues mailed to each station. This is augmented by mailings of special promotional material.

In 1959, travel films about Canada were telecast by over 100 United States television stations, in a total of 90 cities, in 36 states. Close to 4,000 telecasts were made in all, about half of which were full-length travel films and the other half brief “filler” items called *Televisits*. Twenty of these short clips, showing interesting places in Canada, are now in distribution.

Size of the audience for such telecasts is not measurable but it has been estimated that 50,000 viewers per telecast would be a reasonable estimate of the average audience reached. In some cases Canadian travel films are included in sponsored shows, such as “The Outdoor Rambler” program which is telecast regularly in Chicago and Cincinnati. Several television stations have evidenced unusual interest in these travel films. For example, a station in Burlington, Vermont, has telecast the films at the rate of one every week since June 1956. In that time each available film has been run at least three times. Another television station, in Miami, Florida, programs the films on an 11-month cycle and has been doing so for almost four years.

One user of the films wrote his approval in these words: “I do want to thank you for sending us two such fine films from Canada — *Calgary Stampede* and *Wildlife in the Rockies*. Our show was greatly enhanced with the addition of these films and we have already had an amazing response from our viewers regarding Canada and travel to your country this year. Too, we are also quite pleased to

report that our program is reaching 250,000 viewers during the prime time between 7:00 and 8:00 p.m. Friday evenings and this, you will agree, offers grand exposure to your films and Canada.”

The other important avenue of distribution is that of direct screenings: local showings to interested groups, arranged by service clubs, community organizations, travel agents and various other sponsors. The great popularity of the 16mm film projector virtually everywhere in the United States contributes to the effectiveness of this method of distribution, which depends for its success upon the existence of local demand for the films.

To make the most effective use of available prints, both the New York and Chicago offices of the Board depend upon two principal methods of distribution. In some situations, such as libraries in universities, state capitals and metropolitan centers, films are placed on permanent deposit, to be borrowed and used by local groups. In other centers, a block of films is circulated from one agency — usually a public library — to another, and is in turn replaced by a new block. A group of such outlets is known as a “film circuit”. Publicity circulated by the library (and provided for this purpose by the Board) carries information to interested groups in the community as to what film titles are on hand and the period during which they may be obtained. Similar announcements are frequently arranged in the local press or on radio.

In addition, there is extensive circulation of Canadian travel films from libraries maintained in Canadian Government diplomatic posts in Washington, Boston, Detroit, New Orleans, Chicago, Seattle, San Francisco and Los Angeles.

The circulation of films in this way ensures that each print in distribution becomes available to as wide an audience as possible. The decision, as to whether a specific

outlet should have a permanent deposit of prints or would better serve as part of a film circuit, depends, of course, upon a careful analysis of its potential. Some of the factors governing this decision are the facilities and staff of the outlet, the probable rate of use of prints, and the extent to which use of the films will be promoted by the outlet through the various publicity media available in the area. An important consideration, too, is the total population of the area served, and its travel potential — a consideration which may depend upon many factors other than simply the number of people living there.

To encourage use of travel films, the Board issues several promotional items, including a directory of the sources from which films may be borrowed at no cost, catalogues listing films available free from the New York and Chicago film libraries maintained by the Board, and a folder listing Canadian travel films available for telecasting over local stations. Press releases and posters are supplied to the various outlets, for them to use in local promotion of films on hand. Bookmarks, drawing attention to the availability of Canadian travel films, and promotion bulletins giving detailed information about the content of each film, are supplied to libraries for distribution to their patrons.

In New York, during the past year, a special press screening was arranged to introduce four new films, just going into distribution. Representatives of several metropolitan daily newspapers, as well as writers from a number of national magazines, attended the screenings. Subsequently they wrote articles about the pictures they had seen and there was a noticeable demand from the public for these new titles.

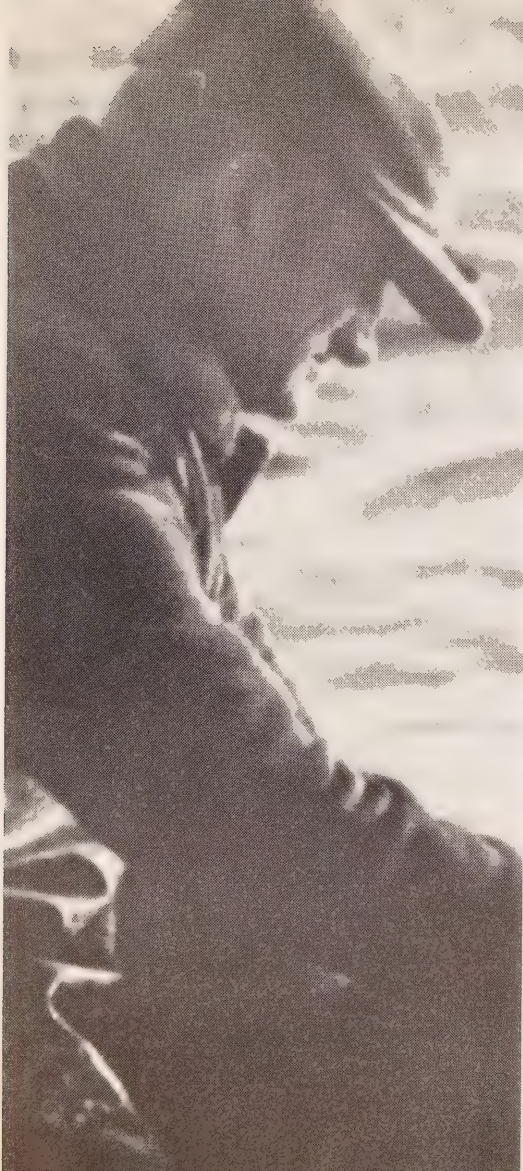
The Canadian Government Travel Bureau, through its offices in Ottawa and in the United States, assists in distributing information about the travel films. Organiza-

tions such as the member clubs of Kiwanis International have also contributed to the success of the distribution program. And finally, full use is made of already existing film distribution channels such as the film libraries of private companies and the general film circuits operated by libraries in some western and mid-western states.

The result of this distribution program in 1959, measured in terms of the number of separate screenings achieved throughout the United States, is a promising indication of future growth potential. A total non-television audience aggregating upwards of five-and-one-half million Americans saw Canadian travel films during the year, and 100,000 separate screenings were made through the co-operation of 566 outlets in virtually all the states of the Union. To sustain interest in the program, 20 new films were added last year.

Some indication of the effectiveness of travel films in encouraging American tourists to visit Canada is provided by a survey made last year. Better than twenty per cent of American tourists responding to a Canadian Government Travel Bureau questionnaire mentioned "films about travel in Canada" as an influence in their decision to come north, and an additional eight per cent of replies mentioned "television".

Future Development While results of the travel film program in the United States are encouraging, there is no doubt that a great deal of improvement can be achieved, both in terms of the extent of distribution of films and of the type and variety being produced. Both the Board and the Travel Bureau are maintaining close contact with every facet of this fast-growing branch of tourist promotion, which promises returns to Canada — not only in American dollars but in American friendship and goodwill — out of all proportion to its cost.



A W A R D S

1959-60

AWARDS FOR 1959-1960

A IS FOR ARCHITECTURE: Third Prize (Silver Cup and Medal), VIth Rapallo Film Festival, Rapallo, Italy.

CITY OF GOLD: Blue Ribbon Award, American Film Festival, New York, U.S.A.

First Prize, I Festival de Cine Documental Ibero-Americano y Filipino, Bilbao, Spain.

L'ESSOR FÉMININ: Grand Prix, Eurovision Festival of Television Films, Cannes, France.

FIRE IN TOWN: Certificate of Merit, National Committee on Films for Safety, Chicago, U.S.A.

FISHERMEN: 3rd Prize (Bronze miniature of an ear of grain), International Agricultural Film Competition, Berlin, Germany.

LE MERLE: Special Mention, I Festival de Cine Documental Ibero-Americano y Filipino, Bilbao, Spain.

RAILROADERS: Diploma of Honor, 12th International Film Festival, Locarno, Switzerland.



"A Is for Architecture"



"L'essor féminin" ("Women on the March")

SERENAL: Special Mention, 7th International Film Festival, San Sebastian, Spain.

Special Mention, I Festival de Cine Documental Ibero-Americano y Filipino, Bilbao, Spain.

SHORT AND SUITE: CIDALC Prize, International Committee of Film Education and Culture, 10th International Exhibition of the Documentary and Short Film, Venice, Italy.

STREET TO THE WORLD: Diploma of Honor, 12th International Film Festival, Locarno, Switzerland.

THE LIVING STONE: Honorable Mention, Robert Flaherty Awards, New York, U.S.A.

CITY OF GOLD
A CHAIRY TALE
LA DRAVE

Cup for best selection of films presented by any one producer, Film Festival, Merano, Italy.

ADMINISTRATION AND GENERAL SERVICES

GENERAL SERVICES

These include the operation of stores, of receiving and shipping, of communications, of mail service and of the motor vehicle pool. The cost of the Reference and Film libraries, of the film storage service and of security is also carried in this function.

ACCOUNTING

The Board's accounting procedures and accounts, from which the statements are prepared, follow the basic system used by private industry, modified by the exigencies of appropriation accounting. The accounts are duly audited and, if found to be in order, receive the approval certificate of the Auditor General of Canada. Financial and budgetary controls are constantly under review and cost studies are conducted regularly.

LIAISON

The Liaison Division services and advises Government departments on the production and distribution of films, filmstrips and still photos. Sales to the departments amounted to \$1,032,983, of which \$629,493 was for the production of films.

PERSONNEL

The Board's regular staff increased slightly from 637 at March 31, 1959 to 639 at March 31, 1960, while those

employed on a contract or term basis decreased from 99 to 88, leaving a net decrease in the total working force, apart from casual employees, of 9. The decrease in contract and term staff was due to a greater use of services on a fee basis and to improved scheduling of the Board's programs.

Staff turnover was slightly higher this year, 12.2 per cent as against the record low of 10.5 per cent the previous year. It is still low in relation to the 14 per cent or 15 per cent that the Board has averaged over the years.

The Board offered training programs to five scholars during the year, two from Ghana under the auspices of the Colombo Plan, two from Indonesia under the auspices of UNESCO and one from Formosa who had had a scholarship for study in the United States under the auspices of U.S. International Cooperation Administration.

PURCHASING

The procurement of photographic and cinematographic equipment and supplies is carried out for the Board and also for a number of Government departments. This includes the purchase and the clearance through Customs of equipment and of documentary and educational films from other countries. During the fiscal year 8,600 transactions, valued at \$1,736,178, were handled by the Purchasing Division.

FINANCIAL SUMMARY

In addition to the accounts maintained by the Comptroller of the Treasury with respect to cash transactions, the Board (in accordance with the requirements of section 17 of the National Film Act 1950) maintains a system of accounts on an accrual basis from which the financial statements of the Board are prepared.

Section 18 of the Act provides for the establishment of the National Film Board Operating Account in the Consolidated Revenue Fund, and directs that there shall be shown as receipts in the Account (a) amounts transferred from appropriations made by Parliament for the operations of the Board in respect of expenditures incurred in such operations, but not including amounts spent for the acquisition of capital equipment, (b) amounts transferred from appropriations for expenditures by other departments for film activities, in respect of work undertaken for those departments, and (c) all other monies received in respect of the operations of the Board. Cheques issued by the Comptroller of the Treasury in liquidation of liabilities arising out of the expenditures incurred by the Board are charged to the Account. Following the close of each fiscal year, an amount equivalent to the excess of receipts over expenditures, reflected by the Board's accounts, is charged to the Operating Account by the Comptroller of the Treasury and is refunded to the Receiver General of Canada.

Expenditures incurred by the Board for administration, production and distribution of films and other visual materials in connection with its main program, including the acquisition of equipment, and for the cost of production of films and other visual materials for departments and agencies of the Government of Canada and others, amounted to \$6,486,975 for the year ended March 31, 1960, compared with \$6,116,216 for the previous year. The Board's income which was derived from (a) work undertaken for Government departments and agencies, (b) sales to others, (c) rentals and royalties and other miscellaneous items, amounted to \$1,956,006 during the year ended March 31, 1960. This compared with \$2,014,103 for the previous year. Net expense in 1959-60 was \$4,530,969, compared with \$4,102,113 in 1958-59 and was provided for by means of Parliamentary appropriations amounting to \$4,555,417. The unspent balance refundable to the Receiver General of Canada amounted to \$24,448. Acquisition of equipment from funds provided by Parliamentary appropriation amounted to \$193,645 for the year ended March 31, 1960, compared to \$155,559 for the previous year.

The Balance Sheet as at March 31, 1960, certified by the Auditor General, together with the related Statement of Income and Expense for the year and a supporting schedule for the Balance Sheet equipment item appear in this report. Following these statements are presented two explanatory annexes dealing with the Board's income.

NATIONAL FILM BOARD

(Established by the National Film Act)

Balance Sheet as at March 31, 1960

(with comparative figures as at March 31, 1959)

Assets	1960	1959	Liabilities	1960	1959
Cash	\$ 1,514	\$ 6,133	Accounts Payable	\$ 259,398	\$ 167,849
Accounts Receivable:			Advances by Customers	138,046	81,291
Departments and agencies of the Government of Canada	\$406,795	274,515	Unexpended balance of Parlia- mentary Appropriation refund- able to the Receiver General of Canada	24,448	156,792
Others (less provision for doubtful accounts, \$5,911)	124,071	109,923	Proprietary Equity:		
	530,866		National Film Board Operating Account established by section 18 of the National Film Act	\$638,204	538,880
Receivable under Parliamentary Appropriations	190,721	250,372	Equity represented by equipment transfer- red to the Board at its inception, or pur- chased out of funds provided through Parliamentary ap- propriations, less disposals	3,706,614	3,550,330
Employees' Travel Advances	14,949	13,806		4,344,818	
Inventories at cost:				\$4,766,710	\$4,495,142
Materials and supplies	226,183	222,093			
Work in progress ..	21,494	19,374			
Prints held for sale	67,466	44,719			
	315,143				
Prepaid Expenses	6,903	3,877			
Equipment, at cost, per Schedule "A" (contra)	3,706,614	3,550,330			
	\$4,766,710	\$4,495,142			

Certified correct: E. S. CORISTINE

Director of Administration

Approved: GUY ROBERGE

Government Film Commissioner

The accounts of the National Film Board for the year ended March 31, 1960 having been examined, I certify that, in my opinion, the above Balance Sheet gives a true and fair view of the state of the Board's affairs as at March 31, 1960, and the related Statement of Income and Expense gives a true and fair view of the income and expense for the year, according to the best of my information and the explanations given to me and as shown by the books of the Board.

A. M. HENDERSON

Auditor General of Canada

NATIONAL FILM BOARD

Statement of Income and Expenses for the year ended March 31, 1960

(with comparative figures for the year ended March 31, 1959)

Expense

	1960	1959
Production of films and other visual materials —		
General program	\$1,058,308	\$ 904,799
Films for television	898,162	722,396
Films for theatrical distribution	255,681	280,510
Photo services	90,580	79,024
International newsreels	81,079	81,035
Filmstrip production	57,591	43,623
	<u>\$2,441,401</u>	
Distribution of films —		
Canadian non-theatrical	984,019	900,320
International	457,910	426,216
Commercial	88,975	90,095
Information and promotion of films	159,741	112,227
Administration	221,013	196,099
	<u>1,911,658</u>	
Administration and general services —		
Executive	80,581	80,395
Administration	275,990	277,915
General Services	425,894	393,857
	<u>782,465</u>	
Cost of production of films and other visual materials —		
Departments and agencies of the Government of Canada	952,723	1,106,178
Others	205,083	265,968
	<u>1,157,806</u>	
Acquisition of equipment	193,645	155,559
	<u>6,486,975</u>	<u>6,116,216</u>
Income		
Sales of films and other visual materials —		
Departments and agencies of the Government of Canada	1,032,983	1,099,415
Others	325,973	352,156
	<u>1,358,956</u>	
Rentals and royalties	576,549	552,044
Miscellaneous	20,501	10,488
	<u>1,956,006</u>	<u>2,014,103</u>
Net expense for the year	4,530,969	4,102,113
Provided for by means of —		
Parliamentary appropriations	4,555,417	4,258,905
Less: Unexpended balance refundable to Receiver General of Canada	24,448	156,792
	<u>\$4,530,969</u>	<u>\$4,102,113</u>

NOTE: The above figures do not include charges for: (a) premises, office furniture and furnishings and maintenance services provided by the Department of Public Works, and (b) certain accounting services provided by the Office of the Comptroller of the Treasury.

NATIONAL FILM BOARD

Equipment, at cost, as at March 31, 1960

(with comparative figures as at March 31, 1959)

Schedule "A"

	1960	1959
Photographic equipment	\$ 617,754	\$ 561,241
Laboratory equipment	882,713	876,557
Projection equipment	493,828	467,095
Sound equipment	858,004	839,204
Editing equipment	305,510	288,183
Stage equipment	45,716	45,466
Machine shop equipment	103,382	97,388
Research and testing apparatus ...	74,047	68,283
Power generating equipment	37,249	43,049
Office equipment	173,291	159,097
Motor vehicles	79,523	71,212
Miscellaneous	35,597	33,555
	<u>\$3,706,614</u>	<u>\$3,550,330</u>

FINANCIAL ANNEXES

SALES OF FILMS AND OTHER VISUAL MATERIALS

(1959-60 Income)

	Government Departments & Agencies	Others	Total
Production of			
— films	\$ 629,493	\$ 6,745	\$ 636,238
— filmstrips	35,375	—	35,375
— stills	8,198	—	8,198
Prints			
— films	215,734	240,860	456,594
— filmstrips	6,755	44,638	51,393
— stills	49,512	12,969	62,481
Miscellaneous services ..	87,916	20,761	108,677
	<u>\$1,032,983</u>	<u>\$325,973</u>	<u>\$1,358,956</u>

RENTALS AND ROYALTIES

(1959-60 Income)

	Non- Theatrical	Theatrical	Television	Total
Canada	\$ —	\$ 4,835	\$454,384	\$459,219
U.S.A.	49,844	10,608	21,655	82,107
U.K.	713	2,793	18,528	22,034
Other	2,383	7,442	3,364	13,189
	<u>\$52,940</u>	<u>\$25,678</u>	<u>\$497,931</u>	<u>\$576,549</u>

APPENDIX I

PRODUCTION STATISTICS

(April 1, 1959 — March 31, 1960)

Motion Picture Films Produced by the National Film Board:

	Originals		Versions & Revisions			Sub-Total			TOTAL
	English	French	English	French	Other	English	French	Other	
NFB Program	52	20	39	41	52	91	61	52	204
Sponsored Program	20	3	7	10	2	27	13	2	42

Motion Picture Films Produced for NFB under Contract by Commercial Film Companies:

	Originals		Versions & Revisions			Sub-Total			TOTAL
	English	French	English	French	Other	English	French	Other	
NFB Program	—	—	—	—	6	—	—	6	6
Sponsored Program	1	—	2	—	—	3	—	—	3

Additional Motion Picture Film Items Produced by NFB:

	News Stories	Newsclips	Trailers	TV Stories	
NFB Program	48	4	9	—	61
Sponsored Program	—	33	—	4	37

Number of Motion Picture completions..... 353

Additional Production Items Produced by NFB:

	Filmstrips	Still Photo Feature Releases	
NFB Program	23	58	81
Sponsored Program	13	1	14

Total Number of Production completions..... 448

APPENDIX II

TECHNICAL OPERATIONS STATISTICS

(April 1, 1959 — March 31, 1960)

MOTION PICTURE LABORATORIES

	Footage Processed	
	1958-59	1959-60
35mm Black-and-White	2,715,495	2,444,421
16mm Black-and-White	10,154,468	12,928,787
16mm Color	3,535,556	4,509,084
	<hr/>	<hr/>
	16,405,519	19,882,292

STILLS LABORATORY

	1958-59	1959-60
Color		
Total Processing (sheets, rolls and prints)	3,638	2,322
Black-and-White		
Total Prints	112,651	140,672

CAMERA

	Footage Exposed	
	1958-59	1959-60
35mm Original Black-and-White negative	393,453	278,397
35mm Color	33,749	40,875
16mm Black-and-White	769,411	884,284
16mm Color	183,424	170,451
	<hr/>	<hr/>
	1,380,037	1,374,007

SOUND AND PROJECTION

	Footage Recorded	
	1958-59	1959-60
35mm Optical	241,840	237,562
16mm Optical	646,563	546,933
Re-recordings (No. of reels)	545	531

ENGINEERING

	1958-59	1959-60
Hours invoiced	25,751	24,450

ANIMATION AND TITLE PHOTOGRAPHY

	1958-59	1959-60
Animation and Title shooting	81,900 ft.	96,760 ft.
Filmstrips, negatives shot	241	379

APPENDIX III

DISTRIBUTION STATISTICS

1959-1960

THEATRICAL BOOKINGS

	CANADA		
	English	French	Total
Canada Carries On —			
En avant Canada	3,683	251	3,934
Eye Witness — Coup d'oeil	2,473	201	2,674
Other	583	8	591
	<hr/> 6,739	<hr/> 460	<hr/> 7,199

ABROAD

United States	5,260
Europe (including U.K.)	8,580
Africa	697
Asia and Australia	1,867
Unspecified	6,447
	<hr/> 22,851

TELEVISION

CANADA — TELECASTS

	English	French	Total
Series	938	241	1,179
Non-Series	2,287	744	3,031
	<hr/> 3,225	<hr/> 985	<hr/> 4,210

ABROAD — TELECASTS

U.S.A.	3,259
Europe including U.K.	761
Other	318
	<hr/> 4,338

PRINT DISTRIBUTION

(NFB productions)

	CANADA		ABROAD	
	Sales	Loans	Sales	Loans
16mm prints	3,589	6,593	3,829	4,620
Filmstrips	21,506	1,533	4,966	403

16mm SHOWINGS AND ATTENDANCE

	CANADA	
	Showings	Attendance
British Columbia	32,900	2,647,600
Prairie Provinces and N.W.T.	71,600	3,911,700
Ontario	88,100	4,518,500
Quebec	28,300	2,053,100
Maritime Provinces	32,400	1,932,300
Newfoundland	4,550	283,800
	<hr/> 257,850	<hr/> 15,347,000

ABROAD

	Showings	Attendance
United States	99,800	6,162,300
Europe (including U.K.)	72,900	7,031,400
Asia	18,000	7,443,700
Africa	6,500	956,800
Central and South America	11,200	2,062,300
Australasia	14,000	1,015,000
Other	500	88,500
	<hr/> 222,900	<hr/> 24,760,000

APPENDIX IV

NATIONAL FILM BOARD OFFICES

HEAD OFFICE: Ottawa, Ontario

OPERATIONAL HEADQUARTERS: Montreal, Quebec

BRITISH COLUMBIA

Regional Office: Vancouver
Kelowna
Nelson
Prince George
Victoria

ONTARIO (cont.)

Kingston
London
North Bay
Orillia
Ottawa
Peterborough

MARITIME REGION (cont.)

Charlottetown
Halifax
Moncton
New Glasgow
Saint John
Sydney

PRAIRIE REGION

Regional Office: Saskatoon
Brandon
Calgary
Edmonton
Lethbridge
Prince Albert
Regina
Winnipeg

QUEBEC

Regional Office: Montreal
Chicoutimi
Joliette
Montmagny
Quebec
Rimouski
Rouyn
Sherbrooke
Trois-Rivières

NEWFOUNDLAND

Regional Office: St. John's
Corner Brook
Grand Falls

UNITED STATES

New York
Chicago

EUROPE

London, England

ONTARIO

Regional Office: Toronto
Fort William
Hamilton
Hanover

MARITIME REGION

Regional Office: Fredericton
Campbellton

SOUTH ASIA

New Delhi, India

Price: 25 cents Cat. No. Ci 91-60
Available from the Queen's Printer
Ottawa, Canada
1960



CAI FB
A55





August 22, 1961

**The Honourable Ellen L. Fairclough, P.C., M.P.,
Minister of Citizenship and Immigration.**

Madam:

I have the honour to present to you in accordance with the provisions of Section 20 (1) of the National Film Act, 1950, the Twenty-Second Annual Report of the work of the National Film Board of Canada for the year ended March 31, 1961.

This Report was approved by the members of the National Film Board at their meeting of June 29, 1961.

Your obedient servant,

A handwritten signature in dark ink, appearing to read "Guy R. Stange". The signature is written in a cursive, flowing style with some capitalization.

Government Film Commissioner and
Chairman, National Film Board

Nine members
constitute the
National Film Board.

Four of them,
including the
Government Film
Commissioner
who is Chairman,
are from the public
service and five are
prominent citizens
representing the
five major geographical
regions of the
country.

At March 31st, 1961,
the members of
the Board were:

There was one
vacancy on the Board
at the year-end,
due to the death of
Mr. J. Frank Arnett,
of Summerside, P.E.I.

Guy Roberge, Q.C.
Government Film
Commissioner and
Chairman of the Board,
Ottawa



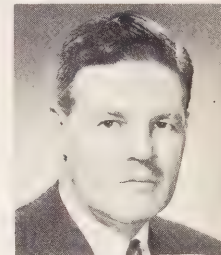
J. Frank Arnett
Summerside, P.E.I.



Charles S. Band
Toronto



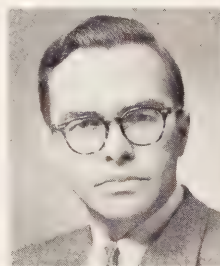
Lt.-Col.
C. C. I. Merritt,
V.C., E.D.
Vancouver



Charles Stein, Q.C.
Under-Secretary
of State,
Ottawa



Arthur
Dansereau,
Q.C.
Montreal



R. Gordon Robertson
Deputy Minister of
Northern Affairs and
National Resources,
Ottawa



Mrs. Margaret Stevens
Flin Flon,
Manitoba



Marcel Cadieux
Deputy Under-Secretary
of State for External
Affairs, Ottawa

THE YEAR IN REVIEW ●●●●●

The production of a series of history films, and broadening patterns for distributing the National Film Board's documentary films in Canada and in many foreign countries, were two major activities of the fiscal year reviewed in this report.

Although the Board has over the years produced films of an historical nature, this year particular attention was devoted to the first six of a group of films, scheduled for completion by 1967, recalling the principal events and personalities of Canadian history.

For the year in review, the estimated aggregate audience for the Board's films, excluding newsreels but including theatrical, television and community audiences in Canada and abroad, reached not less than 600,000,000. This is a conservative figure based on actual audience records and surveys.

In Canada, the Board continued to adapt its distribution system to meet the increasing demand from isolated communities, villages and small towns, for films on specific subjects. It is interesting to note how high a proportion of screenings are in smaller centers:

Population of Community 1951 Census	Percentage of Screenings
1,000 or less	34.0
1,000 — 5,000	14.0
5,000 — 25,000	16.0
25,000 — 100,000	13.0
100,000 — or more	20.0
Unknown	3.0
	100.0

Scene from new series on Canadian History



This table is based on attendance reports, which indicated a minimum of 271,900 community program showings of NFB films in Canada during the year to audiences aggregating 16,100,000. This represented an increase over the previous year of 5.4% in showings and 4.9% in audience.

Bookings by television stations in Canada topped the previous year by over 1,195 to reach a total of 5,405. Of that number, 3,888 were English-language productions and the remaining 1,517 were French.

Theatrical bookings in Canada showed a decrease of 33% from 7,199 to 4,828. This decline, partly caused by fewer releases and some theater closings throughout the country, was partially offset by a

number of long-run bookings in major theaters of large cities. While cities of over 100,000 population accounted for 16% of the bookings, these bookings represented 27% of the total booking days.

Abroad, the number of community showings reported to the Board was 239,000; audiences at these showings totalled 26,500,000, an increase of 7% over the previous year in both cases.

During the year, the Board opened an office in Buenos Aires to serve South America.

As in the past, Canadian diplomatic missions and trade posts played a large part in distributing the Board's films; but equally important was the increased distribution now being enjoyed through co-operation of various government departments and organizations abroad. This trend is clear in Western Europe, particularly in France, Germany and Scandinavia; the groundwork is currently being laid for a similar development in Latin America.

Throughout South East Asia, where distribution is serviced by an NFB staff member in New Delhi, this same process is adding to the foreign circulation of NFB films. It is largely the result of the Board providing specialized films to agencies having an educational responsibility.

A striking case of expanding distribution among the hundreds of millions of people in South East Asia may be seen in the Federation of Malaya. That country's principal outlet for non-theatrical NFB films is the Federal Film Library at Kuala Lumpur. From this center, 93 mobile units with projectors bring complete film programs to the Malayan people. Malay and Chinese, as well as English versions of the films, are shown in the Federation of Malaya, currently one of the largest non-theatrical users abroad of NFB 16mm films.

There were 5,568 telecasts abroad representing an increase of 1,230 over the previous year, or 22%.

Theatrical distribution in countries abroad reached 25,173 bookings, an increase of 2,322 over the previous year, or 9%.

The National Film Board completed 339 film productions during the 1960-61 fiscal year. Eighty-four of these were original films, another 84 revisions and adaptations, 100 foreign versions, 43 newsreel stories, and 28 other items.

The Board's Filmstrip Unit completed 38 productions. The Still Photography Division issued 26 photo feature stories and added 6,704 still photographs to its library.

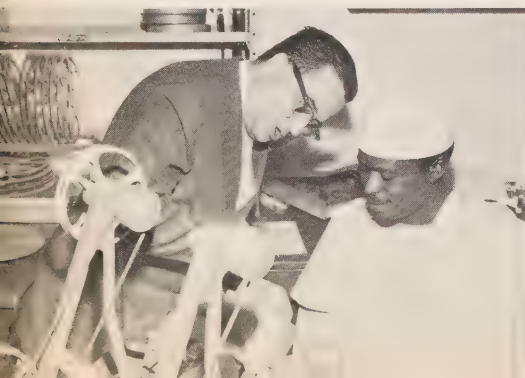
In Canada, 7,992 new 16mm prints of NFB films were put into distribution. Of these, 2,778 were sold and 5,214 were placed in the Board's circuit programs, preview libraries and general distribution.

Abroad, the Board sold 4,407 prints of its films and placed 4,000 on loan.

*"Universe"—winner of
11 international film awards*

*Hon. T. S. O. Benson, Minister of
Information for the Commonwealth
of Nigeria, was one of the prominent
visitors from abroad to visit the
Board during the year.*

CANADA WIDE PHOTO



Filmstrip sales totalled 31,704. This was an increase of 20 per cent over corresponding figures for the previous year and reflected a special effort to acquaint many thousands of potential users with the scope and quality of NFB filmstrips. Most of the strips sold are for use in Canada, although many also are used in the United States, Europe and Australia.

In total, then, 16,399 prints of films and 31,704 of filmstrips were placed in distribution at home and abroad during 1960-61. Added to distribution achieved in the four previous years, this means that more than 79,000 film prints and almost 124,000 filmstrips have been put into circulation in the past five years alone.

In participating at international festivals over the years National Film Board films frequently have won many prized awards. Recognition by other nations of the quality of NFB productions reached truly exceptional levels during the year 1960-61 when the Board won 76 prizes around the world. Three of Europe's four major festivals, as well as the British Film Academy, bestowed top prizes on NFB films. From eleven countries in Europe came 34 awards and from the United States 19. It seems reasonable to say that Canadian films, while achieving their primary informational function, are contributing significantly to Canada's prestige in the artistic world. (See Appendix IV, page 41, for list of awards during 1960-61.)

The extent to which films communicate information about Canada to other countries is reflected significantly by the rising demand for foreign-language versions. In response to this trend, production of foreign versions was increased in 1960-61 to 100 films. The number was 60 in 1959-60; 65 in 1958-59; and 53 in 1957-58.

This year the foreign-versions unit turned out films in 16 different languages, including Spanish, German, Danish, Finnish, Russian, Czech, Polish, Japanese and Malay. Organizations sponsoring the distribution of NFB films in some countries made versions in other languages as well. In the United Arab Republic, NFB films were telecast with Arabic commentary added there; and in Iran, Farsi commentary was provided by the Ministry of Culture for NFB films telecast in that country.

Among the more significant films of the year, *Universe*, a 30-minute film which opens at the David Dunlap Observatory in Toronto and then journeys into outer space, received outstanding tribute from astronomers, film critics and educationists, as well as winning 11 awards and a Hollywood "Oscar" nomination. Released to theaters in Canada, *Universe* has played for long runs: 13 weeks in English and 4 in French in Montreal; 8 weeks in London, Ontario; and three months in one theater in Vancouver. In the United States alone, more than 200 prints were sold by fiscal year-end.

During the year, the NFB suffered the loss, through death, of Mr. J. Frank Arnett, a member of the Board, and of Mr. Donald C. Mulholland, Director of Planning and Operations, a pioneer in Canada's film industry who had given notable encouragement to creative film production in this country for many years.

A number of visitors from foreign lands were welcomed at the Board's Montreal headquarters during the year. One-day workshops were held on the Board's premises by more than 200 librarians from Canada and the United States who were in Montreal to attend a joint meeting of the American Library Association and the Canadian Library Association, and by a group of delegates attending the UNESCO World Conference on Adult Education. The Honourable T. S. O. Benson, Minister of Information for Nigeria, visited the Board both in Montreal and in Ottawa, as did Mrs. Amita Malik, a journalist and film critic from India.

Over the past five years, students from 22 foreign countries have received training either in production or distribution techniques at the National Film Board. Fifteen scholars from other lands visited the Board this year. Four of them, from Pakistan, British West Indies, India and Nigeria, remained for periods of three to six months, the others for a week or less.

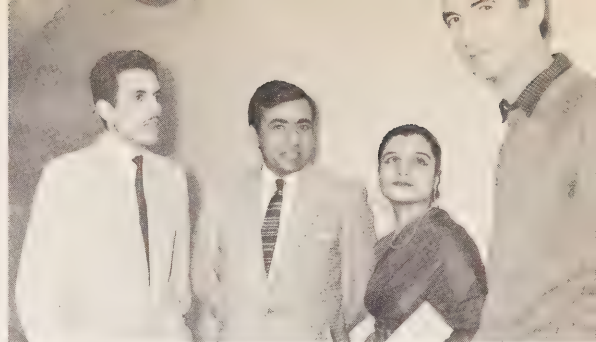
During 1960, two of the Board's senior film-makers were on loan to the Governments of Ghana and Israel.

The Technical Operations Branch senior staff contributed much to the success of the 89th Convention of the Society of Motion Picture and Television Engineers, held in Toronto soon after the close of this fiscal year. The Convention, the Society's first outside the United States in 32 years, lived up to its theme "International Achievements in Motion Pictures and Television", since those attending included representatives from Britain, France, Italy, Belgium, Japan, the Soviet Union, Czechoslovakia, and the Union of South Africa, as well as from Canada and the United States.

*Mrs. Amita Malik, with
Norman McLaren and visiting
film-makers from Pakistan and India*

*Mr. Isaac Carmichael, Supervisor of
Visual Education for Barbados, West Indies,
with NFB film editor Kirk Jones*

*NFB technical display at S.M.P.T.E.
International Convention, Toronto*



PRODUCTION ●●●●●●●●●●

Statistical data pertaining to the Board's 1960-61 production program may be found in Appendix I, page 38.

The National Film Board's production program reflects important aspects of Canadian life, whether cultural, scientific, social, industrial or economic. Through its films, filmstrips and still photographs the Board examines significant problems and achievements in Canada and seeks to deepen public interest in them.

To fulfil the 1960-61 program, NFB crews spanned the country from Newfoundland to British Columbia, from the United States boundary to the high Arctic. Crews were also on location outside the country, to record Canada's accomplishments abroad and to interpret world events impinging upon Canadians.

The Board, in short, seeks to use film effectively to create a broader understanding of Canada and of the responsibilities of Canadian citizenship.

In planning its production program, the Board is assisted by the continuous activity of its Production Branch research division, as well as by recommendations received from many individuals and organizations, public and private.

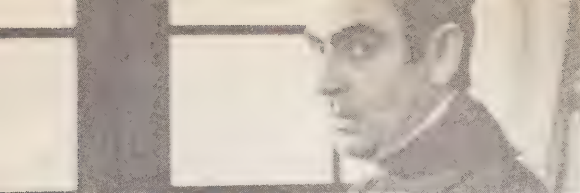
The documentary film usually has to do with the people and happenings of the present or of the immediate past. It can, of course, go backward to ancient times, even to pre-history, through appropriate commentary or by filming historical graphic materials or ruins uncovered by archeological excavations. NFB film-makers have done so in such films as *Age of the Beaver*, *French Canada—1534-1848*, *A Is for Architecture*, *Wolfe and Montcalm* and *City of Gold*.

In 1960-61, however, the Board's efforts to recreate stirring dramatic episodes from the pages of history were on a larger and more impressive scale than ever before attempted. This year saw the release

*"The Tribune of
Nova Scotia
(Joseph Howe)"*

*"A Friend to
His Country
(William Lyon
Mackenzie)"*





"The Demi-God (Louis-Joseph Papineau)"

"A Matter of Principle (Robert Baldwin)"

"Lord Durham"

of the first six films in the Board's *Canadian History* series. Each film was half an hour in length and each was a faithful re-enactment of an event in the 1830-67 period which helped to achieve truly responsible government in Canada. The events chosen for filming were, in fact, a group of interrelated happenings of that period, and the men depicted were those who played important parts in them.

The authenticity of historical detail in the film was verified by Professors Maurice Careless and Guy Frégeault, who head the history departments at the University of Toronto and the University of Ottawa, respectively. Well-known writers created the dramatic scripts and prominent Canadian actors played the leading roles.

The first six films in the series, with a brief synopsis of each, are:

The Tribune of Nova Scotia (JOSEPH HOWE): On New Year's Day 1835, Joseph Howe printed in his paper, the "Nova Scotian", an attack on the magistrates of Halifax, accusing them of corruption and mismanagement. Although Howe was widely respected, he was charged with seditious libel. Unable to get a lawyer to act for him, Howe defended himself with a magnificent speech of over six hours. The jury found him not guilty and he was carried home on the shoulders of his cheering supporters.

A Friend to His Country (WILLIAM LYON MACKENZIE): William Lyon Mackenzie had five times been expelled from, and re-elected to, the Legislative Assembly of Upper Canada. Despairing of peaceful reform, he and other extremists saw force as the only solution to the problem. Their ill-starred rebellion in 1837 at York failed, and sent Mackenzie scurrying to a twelve-year exile in the United States. There he gradually mellowed, disillusioned by the excesses of American democracy which he had once admired. Returning to Toronto he was finally persuaded to re-enter politics.

The Demi-God (LOUIS-JOSEPH PAPINEAU): Proud, defiant, skilful in parliamentary debate and Speaker of the Lower House, Papineau is seen in this film as a lonely leader, respected but not loved by his friends, resented but not feared by his enemies. His sympathies were with the common people, pillaged by a mercantile ruling clique. To his contemporaries he was, in fact, a kind of demi-god. The incident recreated in this film concerns Papineau's refusal to take his seat as Speaker of the Assembly. Had his action succeeded it would have brought Parliament to a halt. His action was the beginning of Papineau's swing from personal protest to outright rebellion against the established arbitrary government. The film provides insight into why, two years later, Papineau should find himself the leader of the Lower Canada Rebellion, an ill-fated attempt to bring about parliamentary reform by force.

A Matter of Principle (ROBERT BALDWIN): In 1837, many people of reformist convictions in Upper Canada felt that rebellion was the only answer to their long, frustrating struggle to dislodge the so-called

"Family Compact" from places of governing power. As the situation worsened, the moderates placed their hopes in Robert Baldwin, the leading advocate of constitutional reform. Baldwin, withdrawn completely from public life since 1835, is torn between a promise to his dying wife and the demands of his innermost political convictions. Reluctantly, he agrees to defend Peter Mathews and Samuel Lount, two leaders of the Upper Canada Rebellion of 1837, who have been charged with high treason as a result of that abortive uprising. Baldwin is unable to save them from the gallows but the two condemned men extract a promise from him, that he will return to politics as leader of the Reform Movement. Twelve years after the Rebellion, Baldwin joined with Louis Lafontaine to lead Canada's first responsible government.

Lord Durham: Papineau's rebellion had been quelled; the constitution of Lower Canada suspended; there was great dissatisfaction with the rule of the Executive Councils in both Upper and Lower Canada. Into this ripe situation stepped Lord Durham, armed with almost dictatorial powers, and charged with responsibility to restore harmony to the restless colonies. The film centers on Durham's action regarding prisoners of the Papineau revolt—action which drew the criticism of the British Parliament. As Durham considers whether he should resign or not, the film reveals in retrospect the important incidents of his five-month stay as Governor-in-Chief of the Canadas. His decision is to resign and return to England to write his famous Report which was to provide a basis for a united, self-governing Canada.

Voice of the People (LORD ELGIN): In 1849, the newly-elected reform government of Baldwin and Lafontaine proposed to indemnify persons in Lower Canada not directly involved in the Rebellion of 1837, for property losses incurred at that time. With the passage of this so-called Rebellion Losses Bill in the face of violent Tory opposition, all that was required to make it law was the assent of the Governor, Lord Elgin. Elgin, a firm believer in cabinet government, accepted the advice of the majority party, despite considerable criticism and personal risk, signed the Bill, and so clearly established the principle of responsible government in the Canadas.

THE EARTH AND MANKIND SERIES

Another major production this year was *The Earth and Mankind Series*, a group of six half-hour films about the problems brought on by over-population in a world of limited resources.

People by the Billions, the first film in the series, points out that the world's population has doubled in the past sixty years; it will double again in the next forty; and yet again in twenty-five. Already many of the world's peoples live in crowded, congested conditions.

Man and His Resources surveys the great gulf that separates the world of plenty from the world of poverty and presents comparisons



"Voice of the People
(Lord Elgin)"



"People
by the
Billions"



"Man
and His
Resources"



"To Each
a Rightful
Share"

between the privileged and under-privileged parts of the world. It shows how countries are sharing skills and providing aid in an urgent effort to improve conditions more generally.

To Each a Rightful Share sketches the social and economic changes going on in undeveloped countries as they strive to achieve a higher standard of living.

The Global Struggle for Food shows the efforts being made to stave off the threatening crisis in world food supply. Commentator Stanley Burke reports substantial progress in putting agriculture on a more productive basis around the world and tells about assistance being given by United Nations organizations and by the prosperous nations. The gains have been great but the question is "Will they be enough?" Should the "have" nations be doing more to help the "have-nots"?

Can the Earth Provide? continues that survey, presenting a more detailed picture of the world agricultural scene and of the role science may be expected to play in future world production. The film suggests that much of the world's raw material has been used, even squandered; that even the most prosperous nations of this generation may soon find themselves hard-pressed to meet ever-increasing demands for foods. Says the film, in effect: "Is a state of permanent hunger the fate of future mankind?"

In the final film, *Challenge to Mankind*, experts from around the world discuss some of the important questions raised in the preceding five films: Does the earth face an imminent crisis in food supply? What can be done now to relieve world hunger and the danger of even greater hunger in the future? Clearly, the experts suggest, there is a heavy responsibility on richer nations such as Canada, to share with those not so fortunate.

The great variety of film material documenting this series came from NFB archives, from sources in the United States and from many countries in Europe, Asia, Africa and South America. Two Canadian experts in the subject, Dr. Hugh Keenleyside, a former senior United Nations official, and Professor Jacques Henripin of the University of Montreal, among other participants, contributed to the series.

SOME OTHER IMPORTANT FILMS PRODUCED DURING 1960-61

The Days of Whisky Gap recalls how a small band of North West Mounted Police stamped out lawlessness in the Canadian west before it had a chance to grow to the proportions of the "wild west" across the border. The film vividly portrays the era of the whisky trade, the Indian raids, the horse thieves, and the famous trip of a force of 250 "Mounties" from Toronto westward, charged with bringing the Queen's law to the western plains. How they did it is described in colorful recollections of old-timers and veteran members of the force.

Twilight of an Era, a 30-minute film which concluded the three-part series *Between Two Wars*, chronicles happenings between the end

of the first World War and the beginning of the second. The film is comprised entirely of archival film footage.

On Prescription Only reports significant achievements in the development and manufacture of healing drugs, as evidenced by their beneficial effect in curing disease and erasing pain, as well as by the results tranquilizing drugs have had in the treatment of mental illness.

An Enduring Tradition (produced for the Department of National Defence) recounts the tradition evolved by the Royal Canadian Navy over its 50-year history. The film's visuals and commentary underline that the 20,000 men and 62 fighting ships of the Navy now form one of the most powerful anti-submarine forces in the world.

Four Religions. This one-hour film fits into a broad project undertaken by UNESCO to promote understanding between the worlds of the West and the Orient, for study of religions is vital to an understanding of Eastern and Western civilizations. The noted British historian, Arnold Toynbee, appears in the film and comments on various aspects of the religions having the largest number of adherents: Christianity, Hinduism, Buddhism and Islam. In a corresponding film in French, Claude Tresmontant, a French writer specializing in the history of religions, performs a similar role.

Le Sport et les hommes. This film, in the Comparisons series, deals with sport which has held a potent appeal for man from the days of the Greeks and the Romans to the present. The camera examines a number of today's national sports such as football, hockey, auto racing, cycling, and bull-fighting. The reactions of Canadian spectators at a hockey game are compared with those of crowds elsewhere at their national sports. The commentary analyses the fascination of sport and probes its meaning to mankind.

Circle of the Sun is a film essay on the Blood Indians of Western Canada, once the unchallenged rulers of the grasslands, but able now to muster less than 3,000 when the call goes out for a Sun Dance. Among those gathered for this traditional summer celebration is Pete Standing Alone, a young Indian whose life as a transient oil camp worker takes him far from his people, but who "always comes back". His comments in the film reveal the predicament of his generation, of those who have relinquished their ties with their own people but who have not yet found a firm place in a changing world. The film suggests that what was significant in the traditional life of the Bloods—symbolized in the Circle of the Sun—is in danger of breaking, once the older generation is gone.

The Price of Fire documents the working life of Montreal's firemen, their station routine and their fire-fighting methods. Originally released as a theatrical film, *The Price of Fire* will be widely distributed by community organizations concerned with fire prevention.



"Can the Earth Provide?"

"The Global Struggle for Food"



"The Days of Whisky Gap"



"Challenge to Mankind"



"An Enduring Tradition"

The Test, a film in which Canadian actress Frances Hyland plays the leading role, underlines the need for close cooperation between teachers and parents to provide a proper environment for the development of school-age children.

Rivière-la-Paix is a film about the settlement of one of Alberta's most picturesque districts by pioneers who left the Province of Quebec in 1912. The film traces the tremendous difficulties the first settlers had to overcome as they converted forests into productive agricultural land. More than 10,000 French-speaking Canadians now live there in parishes bearing such distinctively French names as Girouxville, Jean-Côté and Marie-Reine. In the film several pioneer settlers tell the story of the Peace River area's earliest days.

Collège contemporain outlines the function of an important institution in French Canada's educational system, the classical college. The film recalls its history, surveys its activities in present-day Quebec, and shows how this kind of institution evolved over the years, preserving what it considers the essential values, yet adapting to modern needs. Representatives of the Fédération des Collèges Classiques collaborated in the film's production.

University examines the role of universities in Canada's changing society. The film probes the major problems of higher education: the rapidly mounting number of students seeking university training, the resultant pressing need for more funds, facilities, staff, accommodation. Many prominent people, as well as students, voice their views and offer solutions to the "crisis in higher education", which bears directly on the entire range of intellectual life in this country.

TEMPS PRÉSENT SERIES

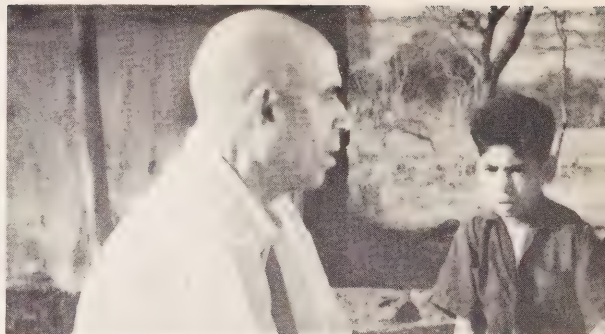
Now in its fourth season on the French television network of the CBC and private stations, *Temps présent* this year offered a diversity of NFB-produced subjects designed to meet present interests in French-speaking Canada. Topics ranged from the potential of the French-speaking Canadian in the role of administrator to the kind of social geography film which has proven successful in this series in previous years.

Some of the year's productions were:

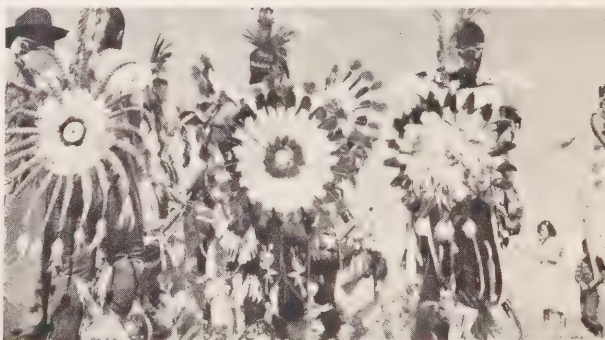
Intégration. A film dealing with that type of contract farming known as "vertical integration" and the problems it brings to Canadian agriculture. The film outlines the impact on rural Quebec farming areas when a central agency largely controls farm production. Men associated with the vertical integration movement advance the pro and con arguments.

Different sociological aspects of business and industry were studied in two films, one having to do with management personnel in large companies, and the other with the family enterprise and its future:

"Four Religions"



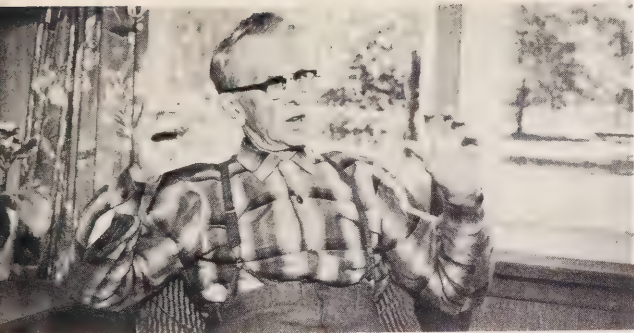
"Circle of the Sun"



"The Test"



"Rivière-la-Paix"



"Collège contemporain"



"University"



Les Administrateurs asks whether the French-speaking Canadian can rise in a business world where posts are held largely by his English-speaking compatriots, and still retain his national traits, still be himself. People at different management levels voice their opinions on the picture's theme and the problems stemming from it.

In *Dubois et Fils* light is thrown on the family firm, its special nature and the internal and external difficulties it must overcome to survive in the context of today's economy. The present situation of the family enterprise is visualized and the audience is enabled to draw its own conclusions about its future.

Le Prix de la science transports the viewer to laboratories and other locales for scientific work, and points to the opportunities science offers the young French-speaking Canadian.

La Misère des autres dramatically documents the life of the poverty-stricken and the social worker's contribution toward alleviating it. *Le Déficent mental* surveys what is done in this country to aid the mentally retarded.

Films about regions and their people have always occupied an important place in *Temps présent* and among such this year were *La Chaudière* and *Rivière-la-Paix*.

In addition, the series included two biographical films. The first sketched the brilliant career of Wilfrid Pelletier, world-renowned orchestra conductor and Director of the Music and Drama Conservatory of the Province of Quebec since 1943. The other film, a profile of notary Hervé Rousseau of Trois-Pistoles, is not only a study of the man and his profession, but also affords an intimate glimpse of the landscape and the local history of his district.

CINEMA AND YOUTH

Each year the Board offers a few productions appealing to the young and very young audience. *The Stowaway* is the story of a boy who stows away aboard one of the few Bluenose schooners still plying Newfoundland's Grand Banks. A tale of deep-sea fishermen and their trade, the film finds its excitement in such incidents as the lassoing of sharks and the boy's experience when lost in a dory on a fog-bound sea.

ANIMATION

Experiments in animated film at the Board resulted in two companion productions by Norman McLaren and Evelyn Lambart achieving the highest award in the experimental films category at the 1960 Venice International Film Festival. Titled *Lines Vertical* and *Lines Horizontal*, these films are pure design in the art of animation.

During the year Norman McLaren, now completing his 20th year with the National Film Board, turned his creative talent to making a film for the Canadian Government Travel Bureau. It was designed to attract vacation visitors to this country, and the completed production "went up in lights" on a gigantic signboard in New York's Times Square

shortly after the close of the fiscal year. It is estimated that millions of people will see the film during its three-month run at the height of the summer tourist season.

The Animation section also turned out a number of film clips, among which were several on road safety and water safety.

THE SPONSORED PROGRAM

The year's Government-sponsored films included:

For the Department of Agriculture:

Crossbreeding for Profit. This film presents details of experiments in sheep-raising carried on at the Canada Department of Agriculture station at Ste-Anne de la Pocatière, Quebec, and demonstrates the favorable results obtained, in terms of market value, from crossbreeding several species.

What's behind the Tag? A film encouraging farmers to use pedigreed seed, showing how purity of strain is maintained by the Department of Agriculture and the Canadian Seed Growers Association.

For Central Mortgage and Housing Corporation:

Le Réaménagement d'un secteur urbain: les habitations Jeanne-Mance and *A Report on Redevelopment: Regent Park South.* Two films to show the need for, the organization of, and the progress made on extensive redevelopment projects in Montreal and Toronto respectively.

For the Department of National Defence:

Canada's Army Abroad. A film showing Canada's peacetime Army at stations overseas in Germany, Indochina and Egypt.

On Their Merit. To acquaint high school students with the educational and career opportunities in the Canadian Service Colleges.

Honneur au Vingt-Deuxième. This pioneer Regiment, intensely proud of its French background and its loyalty to the Queen of Canada, observed a memorable day in its history on June 23, 1959 when the Colonel-in-Chief of the Regiment, Her Majesty Queen Elizabeth, presided at a presentation of new colors to the Regiment at the historic Quebec Citadel.

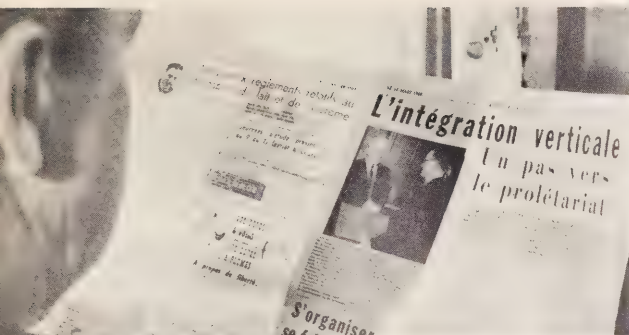
Royal Canadian Corps of Signals. A film to acquaint new signals personnel and other Arms with the scope and functions of the Corps.

Explosives Accidents. An accident prevention film for men in the armed services. It cautions the careless civilian also, in its reconstruction of a tragedy to a Boy Scout troop on a bombing range.

Operation Blacktop. Demonstrates methods of snow removal and ice control on airfield runways. The Royal Canadian Air Force, its sponsor, granted general release of this film as a public service.

Physics of Underwater Sound. An exposition of the theory and behavior of sound paths and speeds under the sea. Made for the R.C.A.F. it consists of three parts: *Basic Principles, Velocity Profiles, Absorption and Scattering.*

"Intégration"



"Dubois et Fils"



"La Misère des autres"



Fieldcraft: If You Want to Get Back. Details for Army personnel the tactics and procedures of reconnoitering party operations.

For the National Research Council: Division of Building Research:

Building in the North. This is a film showing the techniques of building-site selection in northern Canada and outlining the important techniques that must be employed to build successfully in this region.

For the Department of Citizenship and Immigration:

Young Canada at School. A film giving cross-country examples of various types of Canadian schools. It is primarily for showing abroad to prospective immigrant teachers.

For the National Parks Branch of the Department of Northern Affairs and National Resources:

Away from It All. A film about Canada's National Parks, and in particular about Terra Nova National Park in central Newfoundland. A color production, the film shows two visitors enjoying the natural beauty of the Park and the variety of vacation attractions it has to offer.

FILMSTRIPS

During the year the Board produced a total of 38 filmstrips, including 22 originals and 16 versions. Of this number 21 were made from the Board's own funds and 17 on behalf of Government sponsors. All but four of the filmstrips were produced in color.

Most NFB filmstrips are now made from color transparencies, with the addition of diagrams, maps and other artwork. A major part of the photographs used were shot on location, specifically for filmstrip use.

Archival photographs were used to produce two filmstrips depicting *The Laurier Era*. These give an authentic and live impression of the development of settlements in the Canadian West and the early growth of industrialism in the East. Extensive research is being done by the Filmstrip Unit to compile old photographs from archives all across the country for inclusion in history filmstrips. For the first time this archival material will be made available in filmstrip form. *The Long March West* is the first of a group of filmstrips produced from archival material and designed to illustrate the early history of the R.C.M.P.

Productions of the Filmstrip Unit covered such topics as geography, history, science, home economics, housing and art. The largest number of titles were concerned with Canada's geography and history. Economic aspects of the country were dealt with in two filmstrips entitled *Manufacturing in the Lowlands* and *The Western Plains: Manufacturing*.

The series on Canadian history, begun by the Board several years ago, was enriched by a number of new filmstrips. Two filmstrips describe, in color artwork, the Rebellions in Upper and Lower Canada.

A nature study filmstrip on *Hawks* common to Canada was produced entirely from authentic photographs selected from the files of several wildlife photographers.



"The Stowaway"



"Crossbreeding
for Profit"

A filmstrip on *Indian Rock Paintings* was made from a number of water-color reproductions taken from the actual rock paintings in the Quetico Park.

Three filmstrips were made for use with adult audiences, all of them accompanied by sound recordings: *Our Growing Cities and Renewing Our Cities* were made for Central Mortgage and Housing Corporation, and *Let's Serve Freshwater Fish* was produced for the Department of Fisheries.

The American Film Festival, sponsored by the Educational Film Library Association, awarded three Blue Ribbon Awards to the NFB filmstrips *Owls*, *Uranium* and *The Seaway* soon after the close of this fiscal year.

NEWSREELS

The Board continued to provide stories to television and theatrical newsreels around the world. The items filmed by the Board, brief documentaries on the Canadian scene, usually run three or four minutes in length, and are of "feature" nature rather than spot-news stories. Occasionally the Newsreel Unit filmed contemporary history as it involved Canada and Canadians: for example, the arrival of the two-millionth immigrant to Canada since World War II.

Footage is provided, semi-edited and silent, to key newsreel pools in New York, London and Paris. After assembly with commentary and music the reels are sent by the newsreel distributors to theaters and television stations all over the world. In this way a large amount of information about Canada is projected abroad at limited expense.

The Board produced 40 newsreel stories. Theaters and television stations in more than 100 countries used these stories which were issued in 1,986 separate newsreel releases.

Television stations in many countries are making greater use of newsreels and NFB distribution is benefiting by this trend. One story, which was in 168 releases and was shown in more than 100 countries, appeared 41 times on television abroad.

Outstanding examples of the year's feature newsreel stories, with the number of releases including them, in brackets, follow:

Calgary Stampede '60 (171), a highly popular subject; *B.C. Sheep* (168), sheep-ranching in the foothills of the Rockies; *Wildlife Banff* (158), game wardens taking their yearly census; *Atlantic Ice Convoy* (131) and *Ernest Lapointe—St. Lawrence, Quebec* (98), ice-breakers freeing freighters in the Gulf of St. Lawrence and clearing the river channel prior to the Seaway opening; *Mount Victoria Climb* (100), scaling a peak at Lake Louise, Alberta; *Flin Flon Fiesta* (88), the northern Mardi Gras of the trappers, fishermen and miners; *Manitoba Fishing* (71), a new Indian industry; *Sugar Beet Harvest* (48), an Ontario farm and industry story.

SCREEN MAGAZINES

The Board has 18 one-reel screen magazine films, in both English and French, in circulation. Each is made up of two or three related stories compiled for the most part from existing newsreel footage. Of the 18 magazines in this three-year-old series, five were produced in each language this year.

An example of a 1960-61 screen magazine is *To the Rescue* which linked three stories on: the Saskatchewan Government's air ambulance service; the Banff Mountain Rescue Training School; and the Avalanche Patrol and Rescue School which shows how avalanches are detected and at times prevented.

STILL PHOTOGRAPHY DIVISION

The National Film Board is the official Government photographer, responsible for recording major official events, providing photographs to various departments and agencies of the Government, maintaining a photo library and organizing distribution of photographs to inform people about developments in Canada and abroad. It is through the Still Photography Division that the Board carried on this task.

Among the main functions of the Division is the preparation of photo stories for distribution to Canadian and foreign publications. For more than five years, a half-page photo-story service to Canadian newspapers had been turned out once a week. During the year it was decided to change the format and to reduce the number of photo stories to two per month. This has made possible the development of story and picture coverage in greater depth. Further, it is now possible to supply photographs in larger quantity and variety; in fact, newspapers are able to choose from a supplementary set of 25 pictures or more which goes out with each release. As a result of this system, competing newspapers are able to publish different illustrations on the same topic; for example, the story of the Eskimo print-makers at Cape Dorset. Among all the stories prepared by the Still Photography Division during the year, this one enjoyed the greatest popularity. Newspapers which published it—among them several important dailies—had an over-all circulation of nearly two million copies. Nineteen dailies in nine provinces of Canada published the photo story titled "Inuvik—City of the Future"; from abroad came 52 orders for this story from 21 countries.

Abroad these same photo stories are distributed by the Department of External Affairs. The demand for them may be gauged from figures which show that, in a single month, 67 stories comprising 830 prints were distributed to 14 countries outside Canada.

Although in retrospect the year shaped up as being the "year of the North" with five stories shot in the Arctic and the Northwest Territories, the program contained stories from eight provinces. A number of stories were carried by Canadian Press wirephoto service,

"On Their Merit"



"The Laurier Era"



and outside the country by United Press International and Associated Press.

The Division continued to fill its role as official Government stills photographer, covering such events as the Opening of Parliament and visits of foreign dignitaries to the capital.

During the year the Still Photo Library added 6,704 photographs. In March a decision was made to remove from the files the pictures not in active use and assess them for their archival value. This project is underway at the present time.

FOREIGN VERSIONS

Experience has shown that films can convey important messages to countries having trade, immigration, tourist, political and cultural interests in common with Canada. As a result the Board versions many of its films into foreign languages, primarily for the contribution they make to Canada's information program abroad. Many of the films provide a solid basis for understanding and friendship by showing a general picture of Canada—its physical appearance, its people and resources, its cultural, economic and social institutions—to interest viewers in countries abroad. Other films serve the practical needs of specialized groups by providing technical information about industrial and social development, science, agriculture, health and education.

The selection of films to be versioned, and the choice of language, is made by the National Film Board in consultation with the Departments of External Affairs, Trade and Commerce, and Citizenship and Immigration. The largest foreign-language versioning program ever carried out by the Board was completed this year when 100 films were versioned into 16 languages, as follows:

Spanish:

THE LIVING STONE
THE CHAIRMAKER AND THE BOYS
THE RISING TIDE
TEETH ARE TO KEEP
HYBRID CORN
THE ATOM — SERVANT OF MAN
WHEAT COUNTRY
FIRST AID FOR AIRCREW
THE FRUSTRATING FOURS AND FASCINATING FIVES
THE STORY OF THE ST. LAWRENCE SEAWAY

Norwegian:

TI-JEAN GOES LUMBERING
CITY OF GOLD
MONTREAL
THE CANADIANS

Swedish:

TI-JEAN GOES LUMBERING
THE CHAIRMAKER AND THE BOYS
MONTREAL



"The Long March West"



"Manufacturing in the Lowlands"



"Hawks"

Finnish:

PEOPLE OF THE PEACE
MONTREAL
FRASER'S RIVER
TI-JEAN GOES LUMBERING
FUN FOR ALL
WHEAT COUNTRY
HARVEST TIME
PHYSICAL REGIONS OF CANADA
OFF TO SCHOOL
THE STORY OF THE ST. LAWRENCE SEAWAY
CRAFTSMEN YOUNG AND OLD
ANIMAL FRIENDS

Danish:

FRASER'S RIVER
FUN FOR ALL
OFF TO SCHOOL
HARVEST TIME
CITY OF GOLD
CRAFTSMEN YOUNG AND OLD
TI-JEAN GOES LUMBERING
WHEAT COUNTRY
ANIMAL FRIENDS
THE STORY OF THE ST. LAWRENCE SEAWAY

Russian:

TI-JEAN GOES LUMBERING
THE CHAIRMAKER AND THE BOYS
THE LIVING STONE
WHEAT RUST
MONTREAL
THE CANADIANS

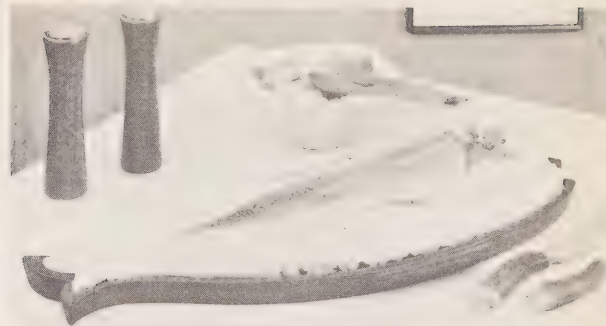
Polish:

THE STORY OF THE ST. LAWRENCE SEAWAY
THE CHAIRMAKER AND THE BOYS
THE ATOM — SERVANT OF MAN
THE JOLIFOU INN

German:

FRASER'S RIVER
THE ATOM — SERVANT OF MAN
FUN FOR ALL
HIGH ARCTIC
OFF TO SCHOOL
WILDLIFE IN THE ROCKY MOUNTAINS
HARVEST TIME
TREASURE OF THE FOREST
THE MAGIC MINERAL
A IS FOR ARCHITECTURE
TI-JEAN GOES LUMBERING
CRAFTSMEN YOUNG AND OLD
ANIMAL FRIENDS

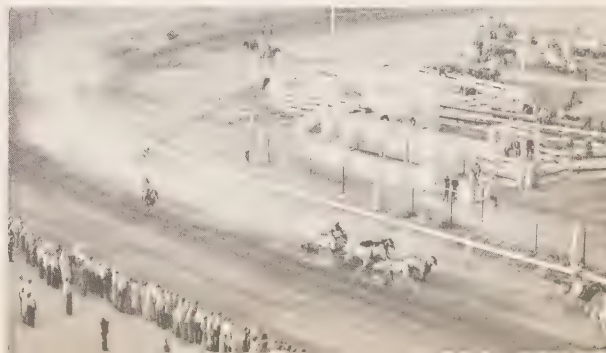
"Let's Serve Freshwater Fish"



"Uranium"



From newsreel story on the Calgary Stampede



Dutch:

FRASER'S RIVER
FUN FOR ALL
HE ACTS HIS AGE
HARVEST TIME
THE TERRIBLE TWOS AND THE TRUSTING THREES
OFF TO SCHOOL
THE CHAIRMAKER AND THE BOYS
MONTREAL
THE MAGIC MINERAL
CRAFTSMEN YOUNG AND OLD
ANIMAL FRIENDS

Italian:

CITY OUT OF TIME
THE STORY OF THE ST. LAWRENCE SEAWAY
THE CHAIRMAKER AND THE BOYS

Greek:

THE CHAIRMAKER AND THE BOYS
THE WORLD AT YOUR FEET
WHEAT COUNTRY
MONTREAL

Afrikaans

THE STORY OF THE ST. LAWRENCE SEAWAY

Japanese:

HERE'S HOCKEY
THE CANADIANS
MONTREAL
THE ROMANCE OF TRANSPORTATION IN CANADA
THE STORY OF THE ST. LAWRENCE SEAWAY

Malay:

THE RISING TIDE
THE WORLD AT YOUR FEET
MONTREAL
WORLD IN A MARSH
THE CANADIANS

Czech:

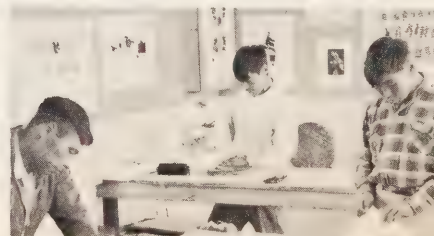
THE LIVING STONE

Portuguese:

THE WORLD AT YOUR FEET
CITY OF GOLD
INVISIBLE ARMOUR
THE STORY OF THE ST. LAWRENCE SEAWAY
THE ATOM — SERVANT OF MAN
WHEAT COUNTRY
FIRST AID FOR AIRCREW
THE FRUSTRATING FOURS AND FASCINATING FIVES

“To the Rescue”

*From photo story on
Eskimo print-makers at
Cape Dorset*



TECHNICAL OPERATIONS ●●●●

The Technical Operations Branch includes camera, sound and projection, motion picture and stills laboratories, animation and title photography, special effects, engineering and research divisions. Appendix II, page 39, provides a summary of Technical Operations statistics.

During the past year the Research Division worked on several problems connected with the development of more flexible camera and sound recording equipment for location use. A considerable volume of the Board's work is done in the field and, as a consequence, particular attention must be given to rugged equipment which can be transported easily over all kinds of terrain and which requires an absolute minimum staff for operation.

In 1954 the Technical Operations Branch undertook active consideration of the problem of providing lighter-weight sound recording equipment. At that time conventional 35mm sound recorders weighed more than 350 pounds. The following year, a new recorder, using $\frac{1}{4}$ " tape, was produced and it had a total weight of 35 pounds. In 1960-61 further advances were made in adapting transistorized European recorders to NFB needs, and as a result it is now possible to provide synchronous sound recordings using equipment weighing approximately 14 pounds.

Another major project of the Research Division during the past year was the design and construction of an automatic process densitometer, used to read photographic gray scales and plot the results for control purposes. Final testing of this new unit had not been completed at the end of the fiscal year.

The Branch continued to produce a bulletin about technical developments at the Board and copies were sent to nearly 600 interested organizations and individuals to provide them with details of some of the year's more significant innovations. The bulletin went to motion picture producers, television stations, equipment suppliers, laboratories and interested Government departments. Requests for additional copies indicated that the bulletin was well received by all sections of the motion picture industry in Canada. In addition the Branch received a large number of requests for technical information. For example, the Camera Division answered questions relating to dual-head cameras, 8mm sound equipment, high-speed cameras, and light-diffusing materials.

Services of the Special Effects Division were in demand for the films of the Canadian History series and for several other productions. When it began about four years ago, the Division tended to improvise for immediate production needs, but during the past three years the

situation changed as equipment was improved, and the staff broadened its capacity for special photographic effects as an aid to low-budget film-making.

In *The Tribune of Nova Scotia* (JOSEPH HOWE), the crowd with their torches marching in the night down a Halifax street was actually shot on the bare lot with camera atop the NFB building. Only the demonstrators were shot thus; the houses along the street had to be painted, with old prints as models, on glass. These two elements were joined photographically to render the sequence viewed by the film's audience.

For a different kind of film, *Everybody's Prejudiced*, special effects craftsmen were responsible for achieving the stylistic impression of six apartments with their dwellers in silhouette, and also the panning from the action in one apartment to that on a floor below. This could have been done otherwise only by building the apartment-block front on the shooting stage at prohibitive cost.

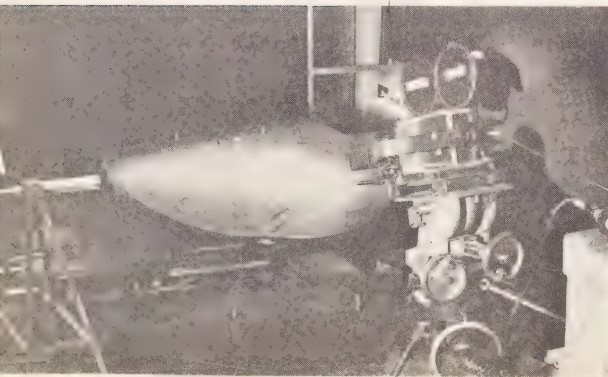
A stiff test in engineering accuracy was met by fashioning new automatic equipment to produce animated films and filmstrips 50 per cent faster and at lower cost than formerly. The need for the new equipment—a highly complicated animation camera stand—arose largely because of increased demand for filmstrips and animated films. Filmstrips will be turned out more efficiently by the versatile camera stand; and double-size filmstrips, popular in a number of European countries, will for the first time be supplied by NFB. A considerable market, not previously tapped, is expected to open up for these. Design of the Board's new animation camera stand was worked out by the Engineering, and Animation and Title Photography Divisions.

The Stills laboratory during the year added two pieces of equipment—an enlarger and a color analyzer. Previously, it was often necessary to make several trial prints before an acceptable balance of colors was obtained. The new units eliminate guesswork and its cost, since they correct the first print for color balance.

Several automating refinements, which implement further the plan to convert to high-speed printing and processing, were effected in the motion picture laboratory. A solvent cleaning machine put into service cleans all gauges and types of film at rates up to 300 feet a minute. At slow speeds it can handle original negatives or particularly dirty film. Output is at least three to four times that of the hand-cleaning method it replaces.

During the year about 40,000 cans of nitrate-base film were moved from a former R.C.A.F. hangar in Pendleton, Ontario, to the Montreal suburb of Beaconsfield. All archival film footage stored at Pendleton since the end of World War II has now been transferred to Beaconsfield or to the vault at the Board's Montreal headquarters so that it is readily accessible.

*Special effects model set-up of
spiral nebula for "Universe"*



DISTRIBUTION ●●●●●●●●

Appendix III, page 40, provides a summary of Distribution Branch statistics.

It is the responsibility of the Distribution Branch to make all the Board's films available to the widest possible audience in Canada and abroad.

Distribution of films is carried on through three main avenues:

1. Through community organizations of all kinds, including film councils, educational groups, libraries, universities, etc.
2. Through commercial theaters.
3. Through television.

As a result of this three-way distribution, the Board is able to reach large and varied audiences in every corner of Canada, in cities and towns, even in farthest northern outposts. Abroad, distribution is achieved through much the same pattern.

Through its six regional offices and 43 field offices located in all provinces of Canada, the Board works to maintain and extend film distribution services on the local and regional level. Board representatives aid rural and urban audiences to use films more effectively by helping them organize training courses and demonstrations of purposeful film utilization. The Board works with local film libraries, councils and federations in organizing rural and urban distribution circuits. A circuit is a chain of locations where groups regularly use film programs on a rotating basis. Once used, the program is immediately sent to another group, and so on.

NFB offices are also in a position to answer local requests concerning the use of the Board's productions by theaters and television stations.

In other countries the Board operates through its offices in New York, Chicago, London, New Delhi and Buenos Aires; through posts of the Departments of External Affairs and Trade and Commerce in more than 70 countries; and through many commercial distributors. In handling Canadian travel films in the United States it operates jointly with the Canadian Government Travel Bureau and in co-operation with provincial governments and transportation companies to obtain distribution through television, travel film circuits, universities and public libraries.

Professor and Mrs. Arnold Toynbee with NFB producer James Beveridge. The eminent historian is interviewed by Mr. Beveridge in the film "Four Religions"



CANADIAN

Non-theatrical 16mm showings in Canadian communities are fundamental to the Board's distribution of documentary and educational films. The aim is to make available as wide a variety of the Board's productions as possible. The films reach the individual in his or her community through some 470 film councils, to which are affiliated groups of every kind; through public libraries with film departments; university extension departments; film circuits serving many varieties of audiences, adult and school; provincial film libraries, through which provincial governments provide comprehensive film-lending services; and through cooperative film pools, from which film federations or film councils supply circuits with balanced film programs.

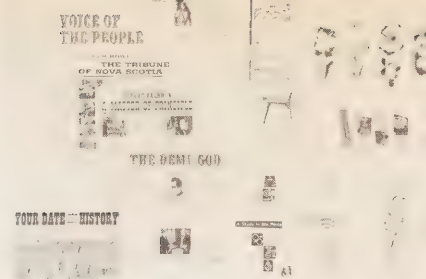
The extent of voluntary public effort and support for this type of film service is indicated partly by these facts:

- (a) More than 10,000 community groups and associations are represented, and approximately 30,000 Canadians are actively involved, in various phases of this film distribution system.
- (b) During the past ten years these organizations have invested at least \$5,000,000 in projectors, films, other equipment and the facilities required to maintain effective film service.

During the year the National Film Board placed 7,992 16mm prints in distribution in this country. It sold 2,778 prints to federal and provincial Government departments, school boards, public libraries, industry, other groups and individuals. Community groups during the year tended more than previously to ask for single films on topics their members wished to discuss, rather than varied film programs of general interest.

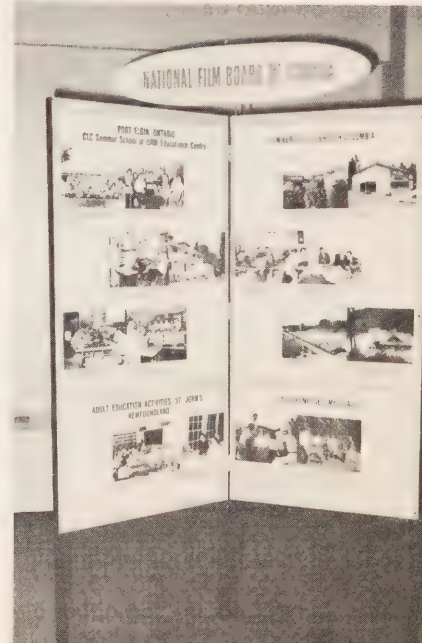
Distribution Branch staff met this demand, particularly in the Prairies, in British Columbia and in the Chicoutimi, Quebec, area, where communities frequently are remote from film sources, by establishing well-stocked depositories called "regional resource film libraries". Eleven of these had been set up at year's end in the Prairie region, to provide more adequate "spot booking" film service to communities ranging from small villages to towns with a population of 10,000. Corresponding services, adapted to local conditions in other parts of Canada, made it possible for groups in smaller centers or sparsely settled areas to ask for, and get, the special-topic films they wanted to see.

The Distribution staff during the year also worked on projects designed to increase non-theatrical public film showings, as distinct from those sponsored by community organizations for their own members. For some years public showings, taking the forms of library film nights, summer showings, film festivals and film weeks, have been part of non-theatrical distribution activities. Such showings bring documentary and educational films to those people who do not belong



Promotional material in support of NFB films

Display showing how NFB works with adult education groups



to one or other of the many film-using organizations and institutions in this country.

The growth of Vancouver's Documentary Showcase illustrates how the public reacts to these film nights. A small discussion group, using film and with NFB staff cooperating, began this project about three years ago. The following year the group expanded, set up a branch and to its programs added talks by speakers versed in the topics of its films. Then, during the past year, Vancouver Documentary Showcase blossomed into an organization of six branches with 1,500 subscribers. The groups attend their "evenings of good films" every two weeks in library, school, community and shopping center halls in the Vancouver district. Contributing to the project's growth has been the organizational aid and promotional material supplied by NFB. Documentary Showcase is now supported financially by the Public Library, School Board, industry and public organizations of Vancouver.

This type of non-theatrical film showing has proven popular in other places as well, particularly when sponsored by film councils as in Sydney, N.S., and Fredericton, N.B.

In French Canada, ciné-clubs are quite active. During the year, ciné-clubs at Amos, Rimouski, Three Rivers and several other communities held study courses about the cinema. Frequently NFB filmmakers and other employees were invited to these courses as guest speakers.

The film festival can reach the proportions of those in Stratford, Montreal and Vancouver, where outstanding films of many kinds from all parts of the world are screened and where NFB productions are well represented. It may have a theme like the Windsor-Detroit International Freedom Festival where attendance at 34 shows reached 24,000. It can also be exclusively a documentary film festival sponsored by an active film council such as that in Yorkton, Saskatchewan, or in Plessisville, Quebec. Whatever the scale, the festival idea is widespread, even extending last year to five centers in the Yukon Territory.

Public libraries for some time have been tending to make film showings a regular part of their services to the public. Among the latter are: the film series at the Fraser-Hickson Institute, Montreal; the showings five nights a week and children's shows Saturday at the Winnipeg Public Library; the family show series at the Saskatoon Library; the shows for which the Lethbridge (Alberta) Library had to find larger quarters elsewhere; the twice-weekly shows at the Public Library and Art Center, Victoria, B.C. A number of museums and art galleries make a feature of film shows. This is the case at the National Museum in Ottawa, the Art Gallery and Museum in Winnipeg, the Museum of Fine Arts in Montreal. In Ottawa, there are regular French and English screenings at the National Research Council auditorium.

Most Canadian universities screened films for the public during the year. Examples of this activity were: University of New Brunswick, which booked 100 NFB films; NFB Film Festivals at the University of Montreal and at the University of Ottawa; shows at the University of Toronto where the NFB's series on the West Indies was screened, and at the University of Western Ontario which ran the Board's series on the Commonwealth; the summer noon-hour shows and film forums at the University of Saskatchewan; the 21 summer shows, in addition to noon-hour showings, at the University of Alberta; and the showings at Victoria College, Victoria, B.C. At Laval University, Quebec, the film library, made up largely of NFB films, serves the general public as well as the student body.

During the summer months, films reached large audiences in resort communities, particularly in the national and provincial parks. In Ontario's Provincial Parks alone, audiences were estimated at more than 113,000. In July, August and September, 1960, some 600 showings of tourist films took place in the Gaspé peninsula. Summer screenings again maintained their place in the program at vacation resorts and youth camps. Open-air shows, often sponsored by community clubs, continued to hold their appeal in town playgrounds and parks.

Shows at exhibitions and fairs of every description frequently offered opportunity for the Board to reach large audiences. In addition to the Canadian National Exhibition and the Pacific National Exhibition, there were showings at the Provincial Exhibition in Quebec City, Ontario's Middlesex Fair and various fall fairs, the Winnipeg Exhibition, and 175 showings at the Alberta Exhibition in Edmonton where attendance was estimated at 25,000 in a new theater provided by the Alberta Government. At the Calgary Stampede, showings arranged in cooperation with the provincial government drew 22,000.

During the fiscal year more than two million persons attended screenings of NFB films at the various outlets for tourists and at exhibitions and fairs. This gives some notion of the developing significance of non-theatrical public screenings of documentary and educational films in this country.

The Board continued its cooperation with the Canadian Association for Adult Education and l'Institut canadien d'Education des Adultes, as well as with the Canadian Education Association and l'Association canadienne des Educateurs de Langue française. The favorable reaction to the Urban High School Program, introduced in the 1959-60 season, resulted in its expansion to a wider viewing audience. In addition to the showings for the high schools, this program has tended to find elementary and other institutional uses, such as in nurse-training establishments. It keeps young Canadians abreast of topical events and career opportunities, and portrays leading personalities. Projected during the six scheduled showings have been such films as *Georges-P.*

Vanier, Radiation, Correlieu, Embassy and *The Good Bright Days*. In some cases films produced several years ago—*Les Brûlés*, for example—were effectively re-used by classical colleges.

THEATRICAL

Theater-goers in more than 75 countries viewed NFB films this year. Over 300 NFB films are under contract to theater distributors outside Canada and, though reports to the Board are not complete, it is estimated there were more than 25,000 individual bookings abroad this year.

NFB productions obtained 4,780 bookings during the year in Canadian theaters. Booking was through Columbia Pictures of Canada which merged during the year with Paramount Film Service to form the new distribution company, Affiliated Pictures Corporation.

English-language 1960-61 releases with most bookings were: *Thousand Islands Summer, Universe, The Stowaway* and *Roughnecks*. Heading the year's French-language releases were *Quand vient l'été, Les Maîtres-sondeurs* and *Les Découvreurs*.

Although theatrical bookings in Canada of NFB releases declined, it should be noted the films were actually run for longer periods in the theaters. This reflects the changing environment in which the commercial theater is operating in this country. The number of theaters has been decreasing annually from the 2,813 peak in the 1954-55 fiscal year to an estimated 1,700 for 1960-61. In many situations not long ago theaters would book two or three programs a week, whereas now a single program is often run for a full week, and in the larger urban centers for longer periods. Hence the extended runs of NFB theatrical releases.

A recent phenomenon is the rise of the "art theater" specializing in films of high technical and artistic quality. There are so far about a half-dozen of these, chiefly in Montreal, Vancouver and Toronto. These provide an interesting new outlet for many NFB subjects. The Montreal art theater, Centre d'Art de l'Elysée, among others, regularly books and promotes Board films. This year this theater alone showed some 25 NFB films. Toronto's Little Cinema, with its two small theaters under the same roof, has since its November opening used only NFB shorts along with its feature films. By fiscal year-end 13 NFB films had been shown to an audience approaching 20,000.

Television provided opportunity for the Board's films to be seen by large audiences in all parts of Canada. The national network, composed of private stations and those of the Canadian Broadcasting Corporation, now includes more than 60 stations.

Many of the Board's films were on the network in various series, such as the six 30-minute films under the general title of *The Earth and Mankind* and the widely acclaimed *Comparisons* series. It is noteworthy that the CBC schedules the series of NFB films largely at peak



Pete Standing Alone, narrator of "Circle of the Sun" with NFB writer-director Stanley Jackson

Costume designer Philippa Wingfield adjusts costume of Marilyn Rosell, for scene in film on Canadian History



viewing hours, thus enabling them to reach a greater number of viewers.

Widely telecast over the French CBC network and private stations was the popular *Temps présent* series. The French-language *Comparaisons* series also continued into this year.

INTERNATIONAL

Since the Board's earliest days one of its principal objectives has been to communicate knowledge of Canada to lands beyond its boundaries. To accomplish this it has evolved a distributing operation that extends internationally through many avenues to audiences of many kinds, imparting a growing world image of Canada and Canadians.

To indicate the expansion of this distribution system, in 1949-50 there were approximately 60,000 showings reported of NFB films abroad to an aggregate audience of about 7,500,000 people. By 1960-61 the number of showings had increased to 239,000 and the audience to 26,500,000.

Thousands of 16mm prints of NFB films are in circulation on all continents. This year the Board sent 4,564 16mm prints to outlets in 94 countries and an additional 4,407 prints were sold abroad to government departments, boards of education, universities and libraries.

In addition to this very wide non-theatrical distribution of NFB films abroad, the Board negotiates contracts for theatrical exhibition through commercial distributors. Even a brief listing of these commercial agreements indicates how documentary films, as a communications medium, serve Canada abroad.

FOR EXAMPLE:

Contracts of the past year to cover runs of NFB films in the United Kingdom include those with MGM of England for *The Modern Prospector*, *Crane Island*, *Railroaders* and *Fishermen*. British Lion is distributing the four productions, *The Queen's Plate*, *The Magic Mineral*, *A Is for Architecture* and *City Out of Time*. NFB's *High Arctic*, distributed by Curzon Films, ran in one London theater for more than six months.

In France arrangements were made with Telecinex to give the films of Norman McLaren specialized distribution in the art theaters and film societies. *Les Maîtres-sondeurs* was routed to French theaters through an agreement with Lisbon Films. A contract with MGM will place two films, *The Awakening Mackenzie* and *A Thousand Million Years*, in the theaters of Germany and Austria. These were versioned in the German language. Distribution in Germany also was arranged with J. Arthur Rank for a German-language version of *Roughnecks*. Through this firm, too, seven NFB films in Portuguese versions will go in distribution in Portugal. A contract with Film Polski will bring NFB films into general circulation in Polish cinemas.

Showings of Board films in the theaters of Asia was ensured by several agreements. Allied Artists will arrange distribution of *The*

Queen's Plate in Indian theaters. Rank of India contracted to distribute in India, Ceylon, Singapore, Malaya and Borneo the four films *Universe*, *City Out of Time*, *The Maple Leaf* and *The Shepherd*. *A Chairy Tale* will be distributed in India by Horonha.

Distribution of three Norman McLaren films will take place in Japanese theaters as a result of a contract with Towa Films Corporation of Tokyo. The titles are *Le Merle*, *A Chairy Tale* and *Rythmetic*.

Theatrical showings in South Africa of 11 NFB films was arranged in two agreements, ten titles through MGM and the other through Twentieth Century Fox Corporation, Johannesburg, South Africa.

It should be noted that the above concern only agreements negotiated this year with commercial distributors. To obtain a fuller picture of the far-reaching extent to which NFB films are projected in the theaters of the world, many contracts made in previous years and still in effect must necessarily be taken into account. By recent report there are more than 300 NFB theatrical films in distribution in more than 75 nations.

Pertinent examples are those of France, where over 40 NFB films were in distribution, with some titles having as many as 20 to 40 prints (35mm), and in a few cases even 60 prints in circulation; in Germany, the titles numbered over 20, with some of them having up to 20 prints in circulation; in Australia, there were over 20 films under theatrical contract with up to 10 prints of each in circulation.

TELEVISION

The mass audiences of many countries saw and heard the visuals and sounds of Canada in telecasts of NFB films. In some of these countries television has been operating for some time, in others it has been established but recently. But whatever the level of maturity of the television operation abroad, Canadian films are being used effectively.

In several European countries the fiscal year saw an increase in the use of NFB subjects by television stations. A major contract was successfully negotiated in the United Kingdom for telecast of the *Commonwealth Series* through the entire Independent Television Authority network. Under the same contract these films will be distributed to television stations of the other Commonwealth nations, except Canada and Australia, where the films previously had been telecast.

An example of the Board finding an outlet in a country where television is new may be noted in its arrangement with the United Arab Republic Television Service. Twelve films are to be translated into Arabic for telecasting. Another Middle Eastern agreement will bring NFB films to television sets in Lebanon and Syria. In Iran the Ministry of Culture is sponsoring the telecasting of NFB subjects in the Farsi language.

NFB representative C. W. Marshall receives enthusiastic welcome at Canadian film showing in India



The acceptance by the Japanese this year of 50 subjects for telecasting promises a great increase in audiences viewing NFB films in Asia. Hong Kong's weekly documentary program consisting almost entirely of NFB material is but one example of an active Far Eastern outlet.

A number of NFB films enjoy a continuing career on television in many countries. Recent records show that *The Romance of Transportation in Canada*, which has appeared on television in 14 countries, was three times on networks in Britain and in France, as well as in the United States and also on the Colombia station. It was telecast twice in Belgium and Luxembourg, and on two stations in Australia. *Angotee* been telecast in 16 countries, *Neighbours* in nine.

In promoting its films for overseas telecasting, the Board will at times group a number of titles suitable for a particular audience. Towards the close of the fiscal year this was proving successful in the instance of 36 films selected for youth. A Chicago station agreed to telecast 32 of these and a Puerto Rico station all 36. Significant too is that the 13 films in the *Commonwealth Series* have now been telecast 234 times in the United States, and the demand for them continues.

NON-THEATRICAL

In its community distribution service abroad the Board was able this year to increase in large measure its outlets through national organizations of various kinds and through national and state ministries of education, culture, information, state parks, health, agriculture and labor. This reveals a clear and developing trend of broad significance for the distribution of NFB 16mm films in many countries. It represents an expansion beyond its traditional and highly important channel through the Canadian diplomatic missions and trade posts.

Some of the year's developments indicate the extent of the Board's distribution services overseas. Among those having to do with general community distribution was a wide distribution in Germany through Interfilm (British Information Service), with NFB films obtaining about half the total showings of all Commonwealth films. This same agency will establish a new sub-outlet in Austria for 20 German versions and some English. In Spain an organization will distribute 11 films to youth groups.

Film activity through the libraries of Canadian diplomatic posts in Eastern Europe continued to increase during the year. In Poland an agreement was completed with the Educational Film Center which will bring a number of Canadian films in Polish versions into regular use in the nation's schools.

Iran's Ministry of Culture will include NFB films in the programs shown by its mobile units. In Jerusalem the International Cultural Center for Youth provided an additional outlet for NFB films.

An arrangement with Morocco's Ministries of Labor and of Information covers a block of 62 prints.

The stream of NFB films and filmstrips entering the classrooms in other countries broadened further during the fiscal year. The Board completed distribution agreements with government and state departments of education in France, Germany, Belgium, Luxembourg, Iceland, Egypt, Southern Rhodesia, the Union of South Africa, the West Indies Federation, West Pakistan, Hong Kong and Australia.

In Britain the Central Office of Information includes NFB productions in blocks of films distributed to schools. Students in the University of Moscow were this year making use of the library at the Canadian Embassy.

Among the areas where use of NFB films for the classroom is highly concentrated is the State of New South Wales, Australia, which serves 2,700 public and 800 private and church schools. This year its department of education bought 121 NFB prints to swell its total to 328 prints purchased since 1958.

In the United States there are more than 600 depositories offering Canadian travel films for free loan. This distribution program, carried out through the Board's offices in New York and Chicago, resulted in 111,963 screenings last year to audiences aggregating 5,930,641.

During the year 22 new films were added to the travel film library, making a total of 172 titles now available to borrowers in the United States. More than 6,000 16mm prints of these films are in circulation in that country. The Board also offered travel films free of charge to television stations and the number of telecasts this year rose to 2,597, an increase of 45.9 per cent over the previous year. There are 651 prints of 68 different films in the television library.

NFB film editor Dennis Sawyer with Samuel Umoh. Mr. Umoh studied film production at NFB, under a Nigerian government scholarship



ADMINISTRATION AND GENERAL SERVICES ●●●●●●●●

General Services—These include the operation of stores, of receiving and shipping, of communications, of mail service and of the motor vehicle pool. The cost of the Reference and Film libraries, of the film storage service and of security is also carried in this function.

Accounting—The Board's accounting procedures and accounts, from which the statements are prepared, follow the basic system used by private industry, modified by the exigencies of appropriation accounting. The accounts are duly audited and, if found to be in order, receive the approval certificate of the Auditor General of Canada. Financial and budgetary controls are constantly under review and cost studies are conducted regularly.

Liaison—The Liaison Division services and advises Government departments on the production and distribution of films, filmstrips and still photos. Sales to the departments amounted to \$1,059,255, of which \$630,348 was for the production of films.

Personnel—The Board's regular staff decreased from 639 at March 31, 1960 to 627 at March 31, 1961 while those employed on a contract or term basis increased from 88 to 96, giving a net decrease in the total working force, apart from casuals, of 4. This small net change and the slightly reduced turnover figure, which was 11.8% for the year under review as opposed to 12.2% the previous year, indicated a fairly stable staff situation.

General salary revisions were approved for most of the Board's personnel during the year, as was the case in the Civil Service.

The Board offered training programs of varying lengths to fifteen foreign scholars during the year. Four who were with the Board for several months came from Pakistan, India, Barbados and Nigeria. Others who came for a few days or a week on travelling scholarships represented Israel, the Philippines, Malaya, Japan, Australia, Formosa, India, Poland, Bulgaria and the United States. These scholars came to the Board under various auspices such as the Colombo Plan, UNESCO, Canada Council, scholarships offered by their own governments, Canadian Aid to the West Indies Fund, and others.

Purchasing—The procurement of photographic and cinematographic equipment and supplies is carried out for the Board and also for a number of Government departments. This includes the purchase and the clearance through Customs of equipment and of documentary and educational films from other countries. During the fiscal year 8,283 transactions, valued at \$1,700,372, were handled by the Purchasing Division.

FINANCIAL SUMMARY ●●●●●

In addition to the accounts maintained by the Comptroller of the Treasury with respect to cash transactions, the Board (in accordance with the requirements of section 17 of the National Film Act 1950) maintains a system of accounts on an accrual basis from which the financial statements of the Board are prepared.

Section 18 of the Act provides for the establishment of the National Film Board Operating Account in the Consolidated Revenue Fund, and directs that there shall be shown as receipts in the Account (a) amounts transferred from appropriations made by Parliament for the operations of the Board in respect of expenditures incurred in such operations, but not including amounts spent for the acquisition of capital equipment, (b) amounts transferred from appropriations for expenditures by other departments for film activities, in respect of work undertaken for those departments, and (c) all other monies received in respect of the operations of the Board. Cheques issued by the Comptroller of the Treasury in liquidation of liabilities arising out of the expenditures incurred by the Board are charged to the Account. Following the close of each fiscal year, an amount equivalent to the excess of receipts over expenditures, reflected by the Board's accounts, is charged to the Operating Account by the Comptroller of the Treasury and is refunded to the Receiver General of Canada.

Expenditures incurred by the Board for administration, production and distribution of films and other visual materials in connection with its main program, including the acquisition of equipment, and for the cost of production of films and other visual materials for departments and agencies of the Government of Canada and others, amounted to \$6,974,311 for the year ended March 31, 1961, compared with \$6,486,975 for the previous year. The Board's income which was derived from (a) work undertaken for Government departments and agencies, (b) sales to others, (c) rentals and royalties and other miscellaneous items, amounted to \$2,121,787 during the year ended March 31, 1961. This compared with \$1,956,006 for the previous year. Net expense in 1960-61 was \$4,852,524, compared with \$4,530,969 in 1959-60 and was provided for by means of Parliamentary appropriations amounting to \$4,866,930. The unspent balance refundable to the Receiver General of Canada

amounted to \$14,406. Acquisition of equipment from funds provided by Parliamentary appropriation amounted to \$153,910 for the year ended March 31, 1961, compared to \$193,645 for the previous year.

The Balance Sheet as at March 31, 1961, certified by the Auditor General, together with the related Statement of Income and Expense for the year and a supporting schedule for the Balance Sheet equipment item appear in this report. Following these statements are presented two explanatory annexes dealing with the Board's income.

• • • • •

(Established by the National Film Act)

BALANCE SHEET AS AT MARCH 31, 1961

(with comparative figures as at March 31, 1960)

Exhibit 1

ASSETS

	1961	1960
Cash.....	\$ 9,071	\$ 1,514
Accounts Receivable:		
Departments and agencies of the Government of Canada	\$315,975	406,795
Others (less provision for doubtful accounts, \$4,900)	120,733	124,071
	<u>436,708</u>	
Receivable under Parliamentary Appropriations.....	161,771	190,721
Employees' Travel Advances.....	16,234	14,949
Inventories, at cost:		
Materials and supplies.....	\$281,043	226,183
Work in progress.....	31,625	21,494
Prints held for sale.....	121,973	67,466
	<u>434,641</u>	
Prepaid Expenses.....	7,351	6,903
Equipment, at cost, per Exhibit III (contra)	3,792,708	3,706,614
	<u>\$4,858,484</u>	<u>\$4,766,710</u>

LIABILITIES

	1961	1960
Accounts Payable	\$ 257,059	\$ 259,398
Advances by Customers	201,330	138,046
Unexpended balance of Parliamentary Ap- propriation refundable to the Receiver General of Canada	14,406	24,448
Proprietary Equity:		
National Film Board Oper- ating Account established by section 18 of the National Film Act	\$ 592,981	638,204
Equity represented by equip- ment transferred to the Board at its inception, or purchased out of funds provided through Parlia- mentary appropriations, less disposals	3,792,708	3,706,614
	<u>4,385,689</u>	<u>3,706,614</u>
	\$4,858,484	\$4,766,710

Certified correct: E. S. CORISTINE, Director of Administration.

Approved: GUY ROBERGE, Government Film Commissioner.

Certified in accordance with my report dated June 29, 1961 to the Board.

A. M. HENDERSON
Auditor General of Canada

(with comparative figures for the year ended March 31, 1960)

EQUIPMENT, at cost, as at March 31, 1961

(with comparative figures as at March 31, 1960)

Exhibit III

SCHEDULE "A"

	1961	1960
Photographic equipment...	\$ 618,910	\$ 617,754
Laboratory equipment.....	914,672	882,713
Projection equipment.....	498,368	493,828
Sound equipment.....	869,194	858,004
Editing equipment.....	310,579	305,510
Stage equipment.....	51,505	45,716
Machine shop equipment...	109,573	103,382
Research and testing apparatus.....	75,834	74,047
Power generating equipment.....	34,717	37,249
Office equipment.....	185,644	173,291
Motor vehicles.....	81,184	79,523
Miscellaneous.....	42,528	35,597
	<u>\$3,792,708</u>	<u>\$3,706,614</u>

FINANCIAL ANNEXES

Sales of Films and Other Visual Materials (1960-61 Income)

	Government Departments & Agencies	Others	Total
Production of films.....	\$ 630,348	\$ 1,150	\$ 631,498
filmstrips.....	33,132	—	33,132
stills.....	4,401	—	4,401
Prints			
films.....	212,174	270,244	482,418
filmstrips.....	7,012	58,027	65,039
stills.....	45,397	10,397	55,794
Miscellaneous services.....	126,791	16,983	143,774
	<u>\$1,059,255</u>	<u>\$356,801</u>	<u>\$1,416,056</u>

Rentals and Royalties (1960-61 Income)

	Non- Theatrical	Theatrical	Television	Total
Canada.....	\$ —	\$ 5,346	\$558,389	\$563,735
U.S.A.....	58,222	5,992	8,546	72,760
U.K.....	441	3,409	21,546	25,396
Other.....	1,378	5,622	15,341	22,341
	<u>\$60,041</u>	<u>\$20,369</u>	<u>\$603,822</u>	<u>\$684,232</u>

AUDITOR GENERAL OF CANADA

Ottawa, June 29, 1961

The Chairman and Members,
National Film Board,
Ottawa.

We have examined the Balance Sheet of the National Film Board as at March 31, 1961 and the Statement of Income and Expense for the year ended on that date and have obtained all the information and explanations we have required. Our examination included a general review of the accounting procedures and such tests of accounting records and other supporting evidence as we considered necessary in the circumstances.

The Statement of Income and Expense for the year does not include any charges for amortization of building construction costs and office furniture and furnishings, or maintenance and other services provided by other government departments.

Subject to the foregoing, we report that, in our opinion, the accompanying Balance Sheet and Statement of Income and Expense are properly drawn up so as to exhibit a true and correct view of the state of affairs of the Board at March 31, 1961 and the results of its operations for the year ended on that date, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

A. M. HENDERSON,
Auditor General of Canada

APPENDIX I ●●●● PRODUCTION STATISTICS ●●●●

(April 1, 1960 — March 31, 1961)

MOTION PICTURE FILMS PRODUCED BY THE NATIONAL FILM BOARD:

	English	Originals French	B*	English	Versions & Revisions French	Other	English	Sub-Total French	Other	B*	TOTAL
NFB Program.....	34	18	3	22	32	83	56	50	83	3	192
Sponsored Program.....	26	2	0	14	12	18	40	14	18	0	72

*Bilingual

MOTION PICTURE FILMS PRODUCED FOR NFB UNDER CONTRACT BY COMMERCIAL FILM COMPANIES:

	English	Originals French	English	Versions & Revisions French	Other	English	Sub-total French	Other	TOTAL
NFB Program.....	0	0	0	0	0	0	0	0	0
Sponsored Program.....	1	0	2	1	0	3	1	0	4

ADDITIONAL MOTION PICTURE FILM ITEMS PRODUCED BY NFB:

	News Stories	Newsclips	Trailers	TV Stories	
NFB Program.....	43	18	0	0	61
Sponsored Program.....	0	10	0	0	10
Number of Motion Picture completions.....					339

ADDITIONAL PRODUCTION ITEMS PRODUCED BY NFB:

	Filmstrips	Still Photo Feature Releases	
NFB Program.....	21	26	
Sponsored Program.....	17	0	
Total Number of Production Completions.....			403

APPENDIX II ●●● TECHNICAL OPERATIONS STATISTICS ●●●

(April 1, 1960 — March 31, 1961)

MOTION PICTURE LABORATORIES

	Footage Processed	
	1959-60	1960-61
35mm Black-and-White.....	2,444,421	2,090,262
16mm Black-and-White.....	12,928,787	12,801,042
16mm Color.....	4,509,084	4,424,362
	<hr/> 19,882,292	<hr/> 19,315,666

CAMERA

	Footage Exposed	
	1959-60	1960-61
35mm Original Black-and-White negative..	278,397	286,274
35mm Color.....	40,875	100,550
16mm Black-and-White.....	884,284	685,811
16mm Color.....	170,451	169,050
	<hr/> 1,374,007	<hr/> 1,241,685

SOUND AND PROJECTION

	Footage Recorded	
	1959-60	1960-61
35mm Optical.....	237,562	172,787
16mm Optical.....	546,933	579,192
Re-recordings (No. of reels).....	531	883

ENGINEERING

	1959-60	1960-61
Hours invoiced.....	24,450	23,267

ANIMATION AND TITLE PHOTOGRAPHY

	1959-60	1960-61
Animation and Title shooting.....	96,760 ft.	116,720 ft.
Filmstrip Negatives Shot.....	379	283

APPENDIX III ●●● DISTRIBUTION STATISTICS ●●●

(April 1, 1960 — March 31, 1961)

THEATRICAL BOOKINGS

	English	CANADA French	Total
Canada Carries On—			
En Avant Canada.....	2,109	191	2,300
Eye Witness—Coup d'oeil.....	2,138	92	2,230
Other.....	227	23	250
	<u>4,474</u>	<u>306</u>	<u>4,780</u>

	ABROAD
United States.....	175
Europe (including U.K.).....	8,976
Africa.....	3,419
Asia and Australia.....	5,289
Unspecified.....	7,314
	<u>25,173</u>

TELEVISION

CANADA — TELECASTS

	English	French	Total
Series.....	992	166	1,158
Non-Series.....	2,896	1,351	4,247
	<u>3,888</u>	<u>1,517</u>	<u>5,405</u>

ABROAD — TELECASTS

	Total
United States.....	4,289
Europe (including U.K.).....	629
Other.....	650
	<u>5,568</u>

PRINT DISTRIBUTION (NFB Productions)

	CANADA		ABROAD	
	Sales	Loans	Sales	Loans
16mm Prints.....	2,778	5,214	4,407	4,000
Filmstrips.....	27,344	2,180	4,360	242

16mm SHOWINGS and ATTENDANCE

	CANADA	
	Showings	Attendance
British Columbia.....	34,700	2,727,250
Prairie Provinces and N.W.T.....	75,500	4,103,890
Ontario.....	92,900	4,789,840
Quebec.....	29,800	2,154,180
Maritime Provinces.....	34,200	2,026,990
Newfoundland.....	4,800	297,850
	<u>271,900</u>	<u>16,100,000</u>

	ABROAD	
	Showings	Attendance
United States.....	107,000	6,595,850
Europe (including U.K.).....	78,200	7,526,000
Asia.....	19,280	7,965,900
Africa.....	7,020	1,022,900
Central and South America.....	12,000	2,207,450
Australasia.....	15,000	1,086,500
Other.....	500	95,400
	<u>239,000</u>	<u>26,500,000</u>

AWARDS 1960-61 ●●●●●●



APPENDIX IV●●●FILM AWARDS 1960-1961●●●

A Is for Architecture

Certificate of Merit
Canadian Film Awards
Toronto, Ontario.

Silver Cup
International Exhibition of Electronics,
Nuclear Energy, Radio, Television and
Cinema
Rome, Italy.

Certificate of Merit
First prize
Sixth Biennial International Documentary
Film Festival
Yorkton, Saskatchewan.

Silver medal
2nd Ibero-American-Filipino
Documentary Film Contest
Bilbao, Spain.

Special CIDALC Prize—Silver medal
Second Ibero-American-Filipino
Documentary Film Contest,
Bilbao, Spain.

The Arctic— Islands of the Frozen Sea

Citation
Scholastic Teacher's 11th Annual
National Film and Filmstrip Awards
New York, N.Y.

The Back-Breaking Leaf

Grand Prix—Eurovision
Cannes Television Film Festival
Cannes, France.

Blood and Fire

Award of Merit
Canadian Film Awards
Toronto, Ontario.

First Award
24th American Exhibition of Educational
Radio & TV Programs
Columbus, Ohio.

The Chairmaker and the Boys

Certificate of Merit
Canadian Film Awards
Toronto, Ontario.

Diploma
Festival of the Most Interesting Films
of the Year
Vienna, Austria.

The Changing Forest

Citation
Scholastic Teacher's 11th Annual Film
and Filmstrip Awards
New York, N.Y.

City of Gold

First Prize
8th Annual Film Festival
Columbus, Ohio.

Mention of Honor
First Festival of Experimental and
Documentary Films
Santiago, Chile.

The Gold Medal awarded by the Chamber
of Deputies
Florence, Italy.

City Out of Time

Special Diploma Winner
Third Annual International Film Festival
Vancouver, Canada.

Duck Hunter (Clip)

Diploma
Advertising Film Festival
Venice, Italy.

Eternal Children

Blue Ribbon Award
American Film Festival
New York, N.Y.

Chris Certificate
8th Annual Film Festival
Columbus, Ohio.

Fishermen	Chris Certificate 8th Annual Film Festival Columbus, Ohio. First Prize First South African International Film Festival Bloemfontein, South Africa.	The Living Stone	Nominated for Final Balloting Documentary Category Academy of Motion Picture Arts and Sciences Hollywood, California. Honorable Mention Culture and Documentary Film Week Mannheim, Germany. Award of Merit Canadian Film Awards Toronto, Ontario. Diploma of Honor 12th International Film Festival Locarno, Switzerland. Blue Ribbon Award American Film Festival New York, N.Y. Mention IVth International Festival of Documentary and Experimental Film Montevideo, Uruguay. Medal of Honor of the CIDALC 10ième Semaine Internationale du Film de Tourisme et de Folklore Brussels, Belgium. Second Prize Rapallo, Italy. Special Prize Rapallo, Italy.
High Arctic— Life on the Land	Chris Certificate 8th Annual Film Festival Columbus, Ohio. Certificate—Second Prize Sixth Biennial International Documentary Film Festival, Yorkton, Saskatchewan.		
An Introduction to Jet Engines	Certificate of Merit in Training and Instructional Films Canadian Film Awards Toronto, Ontario. Second Prize International Survey of Scientific- Didactical Films Padua, Italy.		
It's a Crime	Diploma Third International Industrial and Labour Film Festival Antwerp, Belgium.		
Lines—Vertical Lines— Horizontal	First Prize—Experimental Category 21st International Exhibition of Cinematographic Art Biennale of Venice, Italy. Diploma of Merit Edinburgh Film Festival Edinburgh, Scotland. "Selected as an outstanding Film of the Year for presentation at the London Film Festival" London, England. First Prize IVth International Competition CIDALC (International Committee of Film Education and Culture) of Music and Dance in Film Valencia, Spain.	Man on the Assembly Line	Special Mention Diploma Third Labour Film Festival of the International Labour Film Institute Stockholm, Sweden. Le Merle
			Blue Ribbon Award American Film Festival New York, N.Y. Mention IVth International Festival of Documentary and Experimental Film Montevideo, Uruguay.

On a Day Off	Third Prize 1960 World Planning and Housing Congress San Juan, Puerto Rico.	Story of the St. Lawrence Seaway	Citation Scholastic Teacher's 11th Annual Film and Filmstrip Awards New York, N.Y.
One Day's Poison	Award of Merit Canadian Film Awards Toronto, Ontario		First Prize First International Survey of Films on Internal Navigation Cremona, Italy.
The Quest	Award of Merit Canadian Film Awards Toronto, Ontario.	Universe	1) Jury's prize for the exceptional quality of the Animation 13th International Film Festival Cannes, France.
Radiation	Certificate of Merit Canadian Film Awards Toronto, Ontario.		2) Mention technique décernée par La Commission Supérieure Technique du Cinéma Français Cannes, France.
Roughnecks	Tied for first prize VIII Festival International del Cine San Sebastian, Spain.		1) Major Award of film festival in the overall category of Documentary Films Third Annual Vancouver International Film Festival Vancouver, Canada.
	Silver Plaque San Francisco International Film Festival San Francisco, U.S.A.		2) Diploma Winner, Scientific Category Third Annual Vancouver International Film Festival Vancouver, Canada.
Les Raquetteurs	Silver Plaque of the Italian Radio Florence, Italy.		Special Commendation Stratford Film Festival Critics Circle Stratford, Canada.
Royal River	Certificate of Merit Canadian Film Awards Toronto, Ontario.		The Golden Sheaf trophy, representing excellence in film production, awarded to the best film of the festival irrespective of category—Sixth Biennial International Documentary Film Festival Yorkton, Saskatchewan.
The Skilled Worker	Special Mention Diploma Third Labour Film Festival of the International Labour Film Institute Stockholm, Sweden.		Diploma of Merit Edinburgh Film Festival Edinburgh, Scotland.
Sledge Hammer (TV Clip)	Diploma Advertising Film Festival Venice, Italy.		Diploma of Honor Second International Festival of Scientific and Technical Films Belgrade, Yugoslavia.
			The Cup of the Minister of Tourism and Entertainment Rapallo, Italy.

Scholastic Teacher Award
New York, N.Y.

British Academy Award as "the best animated
film released in Great Britain in 1960".
London, England.

**William Tell
(TV Clip)**

Diploma
Advertising Film Festival
Venice, Italy.

**Women
on the March—
Part I**

Blue Ribbon Award
American Film Festival
New York, N.Y.

**The World
at Your Feet**

First Prize
International Festival of Films for Children
Mar del Plata, Argentina.

**World
in a Marsh**

Blue Ribbon Award
American Film Festival
New York, N.Y.

La Canne à pêche

Mention in the category "best writing of an
original dramatic work for Television"
Monte Carlo, Monaco.

**Life in the
Woodlot**

Cup of the Minister of Tourism
and Entertainment
Rapallo, Italy.

Pangnirtung

First Prize
The Kelowna International Film Festival
Kelowna, B.C.

The Spruce Bog

Cup of the municipality
International Documentary Film Festival
Salerno, Italy.

FILMSTRIP AWARDS

Cadet Rousselle

Blue Ribbon Award
American Film Festival
New York, N.Y.

**A Look
at Canada**

Blue Ribbon Award
American Film Festival
New York, N.Y.

**The Whooping
Crane**

Blue Ribbon Award
American Film Festival
New York, N.Y.

APPENDIX V ●●● NATIONAL FILM BOARD OFFICES ●●●

HEAD OFFICE: Ottawa, Ontario

OPERATIONAL HEADQUARTERS: Montreal, Quebec

BRITISH COLUMBIA

Regional Office: Vancouver

Kelowna

Nelson

Prince George

Victoria

PRAIRIE REGION

Regional Office: Saskatoon

Brandon

Calgary

Edmonton

Lethbridge

Prince Albert

Regina

Winnipeg

ONTARIO

Regional Office: Toronto

Fort William

Hamilton

Hanover

Kingston

London

North Bay

Orillia

Ottawa

Peterborough

QUEBEC

Regional Office: Montreal

Chicoutimi

Joliette

Montmagny

Quebec

Rimouski

Rouyn

Sherbrooke

Trois-Rivières

MARITIME REGION

Regional Office: Fredericton

Campbellton

Charlottetown

Halifax

Moncton

New Glasgow

Saint John

Sydney

NEWFOUNDLAND

Regional Office: St. John's

Corner Brook

Grand Falls

UNITED STATES

New York

Chicago

EUROPE

London, England

SOUTH ASIA

New Delhi, India

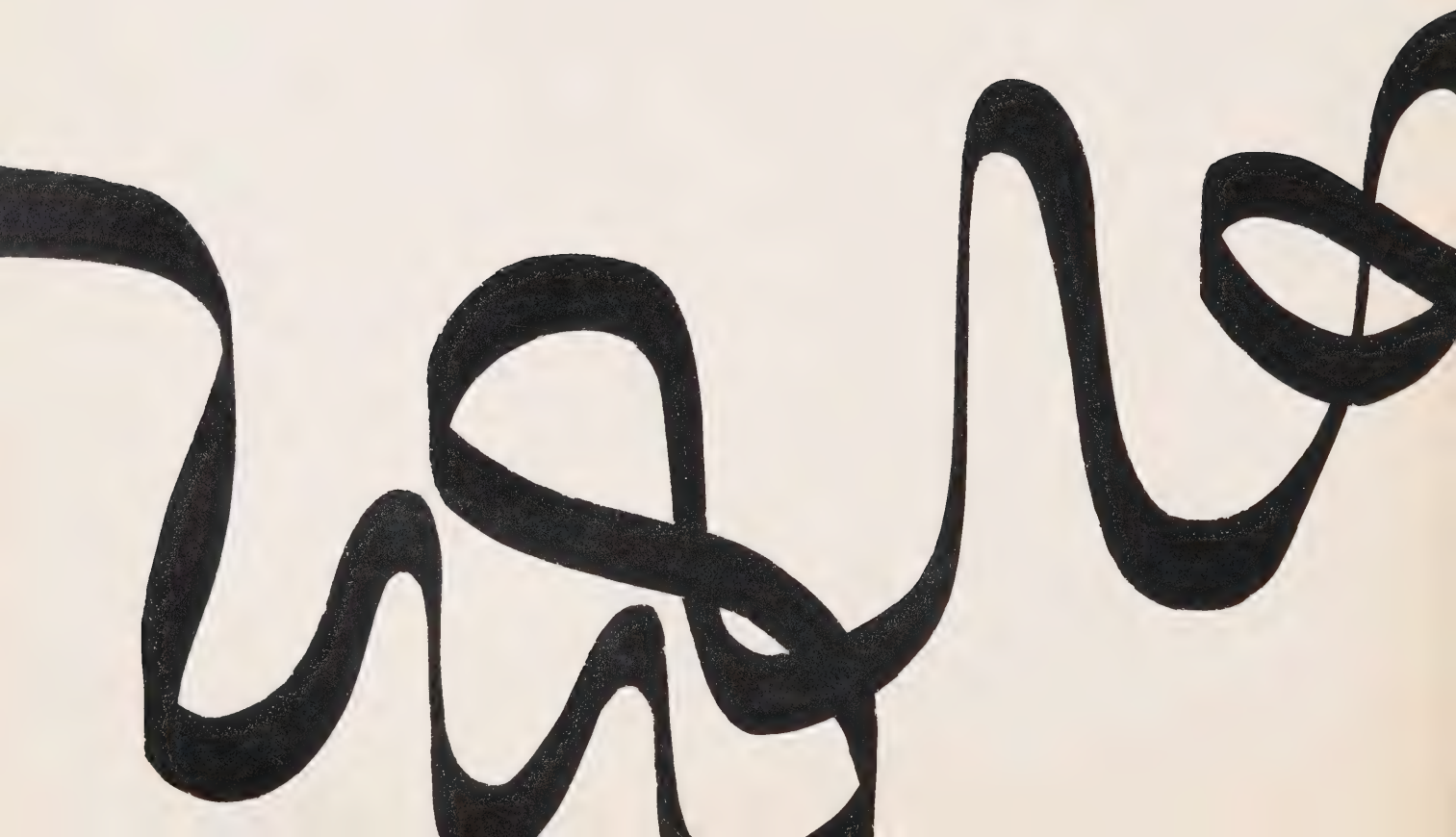
SOUTH AMERICA

Buenos Aires, Argentina

PRINTED BY VICTORIA PRESS LTD.—MONTREAL
UNDER THE AUTHORITY OF
ROGER DUHAMEL, F.R.S.C., QUEEN'S PRINTER
OTTAWA, CANADA, 1961

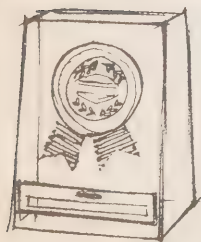
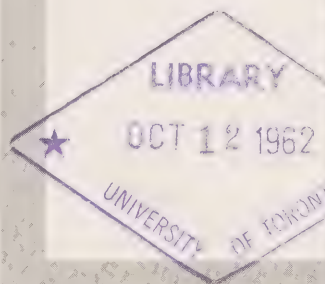
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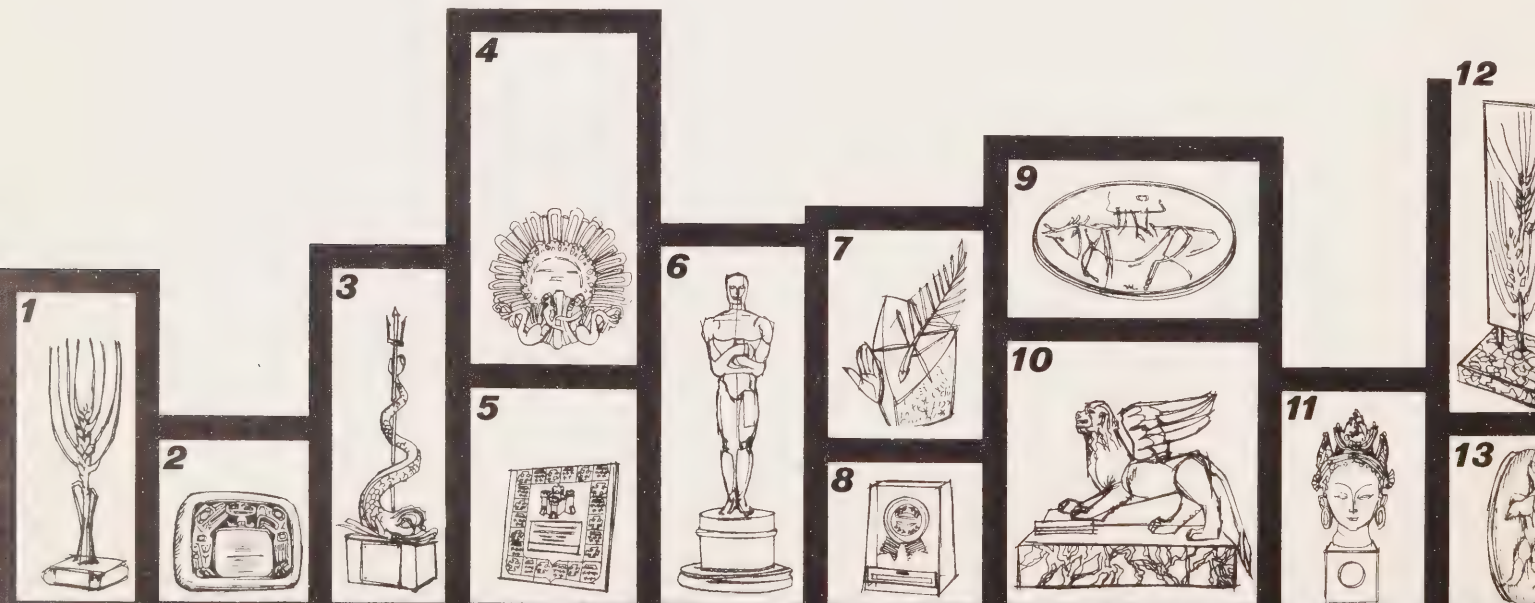
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Over the years, more than 500 awards have been won in Canadian and international competitions by the National Film Board of Canada for films and filmstrips produced to interpret Canada at home and abroad. Some of the more prized awards are shown on the cover.

1 Silver Sheaf, Rome 1953—*L'Abatis* **2** Vancouver International Film Festival 1958—City of Gold **3** Silver Dolphin, Venice 1955—*Corral* **4** Cocho de oro, San Sebastian Film Festival 1960—*Les Maîtres-Sondeurs* **5** Special Prize of the Jury, Festival of Tours 1961—*Very Nice, Very Nice* **6** Oscar, Hollywood 1953—*Neighbours* **7** Golden Palm, Cannes 1955—*Blinkity Blank* **8** Blue Ribbon Award, American Film Festival 1961—*Uranium* **9** Grand Prix Eurovision, Cannes 1959—*L'Esson Féminin* **10** Bronze Lion of St. Mark, Venice 1957—*A Chairy Tale* **11** Tara, London 1961—*Universe* **12** Bronze Ear of Grain, Berlin 1962—*The Embryonic Development of Fish* **13** Silver Bear, Berlin 1961—*Morning on the Lièvre*



September 10, 1962

**The Honourable R. A. Bell, P.C., Q.C., M.P.,
Minister of Citizenship and Immigration.**

Sir:

I have the honour to present to you in accordance with the provisions of Section 20 (1) of the National Film Act, 1950, the Twenty-Third Annual Report of the work of the National Film Board of Canada for the year ended March 31, 1962.

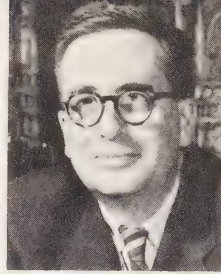
This Report was approved by the members of the National Film Board at their meeting of May 18, 1962.

Your obedient servant,

A handwritten signature in dark ink, appearing to read "Guy Loiseleur". The signature is fluid and cursive, with the first name "Guy" and last name "Loiseleur" clearly distinguishable.

Government Film Commissioner and
Chairman, National Film Board

Guy Roberge, Q.C.
Government Film
Commissioner and
Chairman of the Board



Mrs. Margaret Stevens
Flin Flon, Manitoba



Nine members
constitute the
National Film Board.

Four of them,
including the
Government Film
Commissioner
who is Chairman,
are from the public
service and five are
prominent citizens
representing the
five major geographical
regions of the
country.

Mr. Charles Stein, Q.C.,
a member of the Board
since 1950,
resigned July 3, 1961.



Mrs. Keith Rand
Port Williams
Nova Scotia

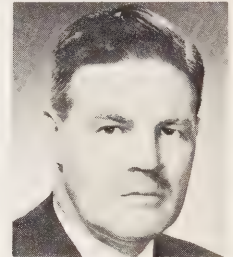


R. Gordon Robertson
Deputy Minister of
Northern Affairs and
National Resources

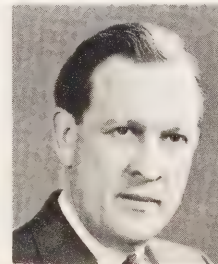
Charles S. Band
Toronto



Lt.-Col.
C. C. I. Merritt
V.C., E.D.
Vancouver



Arthur
Dansereau,
Q.C.
Montreal



George V. Haythorne
Deputy Minister of
Labour



Marcel Cadieux
Deputy Under-Secretary
of State for External
Affairs

THE YEAR IN REVIEW ●●●●●

The far-reaching effect of the work of the National Film Board cannot be weighed in the scales of scientific measurement. There is, however, unmistakable evidence that the Board's influence is continuing to grow year by year, both in the width of its coverage in Canada and abroad and in the depth of its service to this country.

The audiences for the Board's productions, not only in the provinces of Canada but in a hundred foreign countries, bear witness to this increasing influence. The popularity of NFB productions, the warm welcome they so often receive from press and public, stem from several elements in the Board's make-up, but most of all from a combination of the significance and variety of the subjects chosen to make up the Board's film program and the enthusiasm and skill which its film-makers bring to their craft. But these audiences also make clear the deep need felt by Canadians to add new dimensions to their knowledge of their own country, as well as the interest of so many people in other lands to know Canada better. Surely, too, they prove the ingenuity and the ability of the Board's distribution services.

During the fiscal year 1961-62, there were 275,000 reported community screenings of NFB films in Canada, for a total audience estimated at 16,560,000. Community screenings abroad (to a large extent arranged with the help of Canadian embassies and posts) totalled 244,200, and represented an audience total of 26,560,000.

In Canada there was an increase in the number of television screenings, which went up by 262 to reach a total of 5,667 for the fiscal year. Outside Canada, the Board's films were televised on 5,360 occasions; on the average, at least 14 NFB films are being used on TV somewhere abroad on every day of the year.

Theatrical bookings in Canada made significant gains during the year. An increase of 612 was reported over last year, bringing the total for 1961-62 to 5,402. Abroad, NFB films received 18,835 bookings in theaters.

In Canada, 11,384 prints of NFB films were put into community distribution. Of these, 7,193 were long-term loans, while groups and organisations purchased an additional 4,191. Outside Canada, the Board provided 5,352 prints of its films and sold another 5,072.

The sale of filmstrips in Canada increased by 12% over last year, reaching a total of 30,600 for 1961-62.

To sum up, during the year under review the Board put into active distribution in Canada and abroad 21,808 prints of its films and 37,425 prints of its filmstrips.

"Canada at War"—D-Day invasion force



The list of awards won by NFB films in the course of the fiscal year (see Appendix IV) shows that the Board is maintaining, and even increasing, its reputation as a producer of outstanding documentary and information films. The winning of awards does not constitute an end in itself. It is, rather, the Board's opinion that, if its best films are recognised internationally for their creative and technical quality, they not only interpret some facet of Canadian life but also add to Canada's prestige. At home, too, the standard of quality of award-winning films can help to pave the way for Canada's young film industry. Several of these trophies appear on the cover of this Annual Report, underlining the fact that, through them, as through all its other efforts, the Board is striving to project an image of Canada around the world.

Before turning to the Production side of the Board's work, it remains to note that there is a growing demand for versions of NFB films in the various languages of Europe and Asia and that the Board has for several years past given emphasis to its foreign-versions program. During the fiscal year 1961-62, it produced versions of 85 of its films in 19 languages. The Board is now having an increasing amount of work on its versions done in foreign countries, for it feels that only in the country in which the language is being used can versions be made to reflect the idioms and accents best understood by the people.

The work of the Production Branch continues to maintain its high standard. During the year, 400 motion picture items were produced. This total breaks down as follows: 96 original films, 96 revisions and versions, 85 foreign-language versions, 50 news stories and 73 miscellaneous items. In addition, the Board produced 59 filmstrips and issued 26 still photo stories. (Both foreign and Canadian newspapers make wide use of these photo stories. For example, the story on Radiation was carried by several Canadian newspapers of which the total number of readers is estimated at more than four million; and the same story was used abroad by newspapers and magazines in 14 countries including France, the United Kingdom, the United States, India and Chile.)

In the forefront of the films produced during the fiscal year is the series *Canada at War*. These 13 half-hour films, which have already been shown on television in both English and French, provide a broad panorama of Canada and her Navy, Army and Air Force during the war of 1939-45. They are a definitive history of this most important epoch in the lives of Canadians. The principal stages in Canada's development at home during these decisive years are graphically shown, together with scenes of the grim struggles and feats of arms of the men at the front.

Covering another important period in the story of Canada, the Board completed five more films in its History series—dramatic portraits of five Canadian statesmen who contributed to Confederation.

Canada can be proud, too, of another significant contribution its

National Film Board is making to Canadian prestige abroad. Many young film-makers from newly developing countries come to the Board each year, either supported by one of the various plans for technical assistance in which Canada participates or with a scholarship provided by an international agency. Here they study the techniques of film production or the methods the Board uses to distribute its films. Further, it is to Canada that the young countries turn when they need experts to assist them in setting up their own film-making agencies. During the year, one member of the Board's staff returned from an assignment in Ghana and another set out for Nigeria.

Every year the Board receives many invitations to take part in the meetings of representative groups at all levels of society. By joining in these important activities in Canadian life, the Board is in a better position to recognize the needs of the people and to take account of them not only in its film production program but also in its distribution services.

Thus, by interpreting Canada to Canadians and to peoples around the world, the Board has played and will continue to play an important role in the social and cultural development of our country.

"Louis-Hippolyte Lafontaine"
—one of the series on Canadian history



Statistical data pertaining to the Board's 1961-62 production program may be found in Appendix I, page 35.

The Board's productions are concerned with interpreting Canada to Canadians so that they may better understand each other and the events taking place in Canada and around the world. Thus its productions endeavor to deal with history and current topics in a lively, meaningful fashion, and to record the happenings which make up the nation's character and personality. In releasing these pictures abroad the Board presents an accurate image of Canada to other nations.

"Boy Meets Band"



A film like *Snow*—a strictly scientific though poetical explanation of the process by which snow crystals are formed and mature—in its concept and content could represent one end of the spectrum of the Board's production this year; the other might be exemplified by *The Teacher*—*Authority or Automaton* which uses pictures, commentaries and interviews to stress some of the new requirements of education in a world undergoing rapid transformation. Yet, in each film, viewers are given insight into some aspect of Canadian realities.

The National Film Board, as in the past years, made every effort to inform the public on international developments, trends and events whose impact is felt in Canada. A series of seven films, titled *The Crossroads of the World*, deals with the political and social development of North African and Middle-Eastern countries and their future prospects.

Recapturing Canada's past, the Board added five films to its series on Canadian History, destined for completion by 1967.

Canada at War

The Board produced thirteen half-hour films on the most significant events of World War II from the Canadian point of view. The series *Canada at War* constitutes a unique enterprise in the history of Canadian film production. The thirteen documentaries in this series are among the major productions made to date by the National Film Board. For the first time, the history of Canada's part in World War II was presented on film as an entity and in chronological order.

This six-and-a-half hour mosaic, divided into thirteen chapters lasting thirty minutes each, reconstitutes the entire panorama of the period between 1936 and 1946, from the time when Fascism was coming to power until the Nuremberg trials. In addition to describing the ebb and flow of events on various battle fronts, *Canada at War* draws a picture of the internal evolution of the country. Thus the series presents a full and extremely valuable study of a crucial period in the history of Canada and Canadians.

Needless to say, an undertaking of this kind is not achieved without great effort and many difficulties. With the help of Colonel C.P. Stacey,

O.B.E., assisted by historians from each of the three Armed Forces, it took no less than three years of uninterrupted work to make this film. In the first place, 16,000,000 feet of film had to be examined and catalogued. Ten million feet had been collected during the conflict by Canadian service cameramen, quite often at the risk of their lives (seven were killed and eleven others were wounded while doing this work).

In order to tell the complete story it was necessary to use British, Russian and American film, as well as some of the two million feet of film taken from the enemy. The footage then had to be put in chronological order for the whole ten-year period. The enormous volume of material had to be reduced to 14,000 feet. A special musical score lasting 90 minutes—equivalent to at least two symphonies—had to be composed. An appropriate sound track had to be created artificially in the studio. These few facts give some idea of the varied and extensive difficulties which had to be overcome in the production of these films.

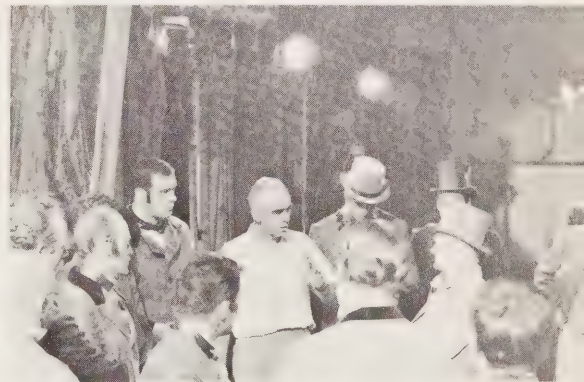
Canadian History

A more remote but nonetheless important period of Canadian history was the subject of five documentaries produced during the fiscal year. Whereas in 1960-61, in a first group of six films, the Board gave an account of the attainment of responsible government during the first half of the 19th century, the five films made this year bring us to Confederation. They are devoted to John A. Macdonald, Georges-Etienne Cartier, Charles Tupper, Alexander Galt and Louis-Hippolyte Lafontaine. The films show us men of great vision and the events of the time which led to the dream of a united Canada. As in the case of the history films made previously, this year's productions were not intended to give complete biographies but rather to isolate a key event in the life of each of the principal characters. The realism of these dramatized portraits results to great extent from the careful attention paid to the authenticity of the settings and costumes. The leading roles were assigned to prominent Canadian actors.

The Crossroads of the World

For this series of seven films, footage came from various sources around the world, and interviews filmed at the United Nations were added. The films gave the Canadian television public a general idea of the problems facing North African and Middle-Eastern countries, including Israel, at the present time.

Special efforts were made to take all the important factors into account: geography, political and religious history since the time of ancient civilizations, the characteristics of Islamic civilization, conquest by the West and the introduction of modern industrial techniques, the attainment of independence, and the present social, political and economic problems.



*"Canada at War"
—Canadian tanks free an Italian village*

*Director Gordon Burwash explains, between "takes"
for "John A. Macdonald—The Impossible Idea"*

GENERAL PROGRAM

The balance of the Board's film production program was made up of single films rather than series. Familiar, moving, amusing or dramatic scenes of Canadian life were this year the subject of a number of films produced across the country.

Films were produced on such diverse topics as life in Prince Edward Island (*My Island Home*), a children's band in West Vancouver (*Boy Meets Band*), the busy life in a working-class area of Montreal (*A Saint-Henri, le 5 septembre*), the small town of High River, Alberta, where expert saddlemaker Felmer Eamor lives and works (*The Saddlemaker*), and life on the immense ranch at Douglas Lake with its ten thousand head of cattle (*Cattle Ranch*). Together these films give the viewer a panoramic picture of our country which, although necessarily incomplete, is lively and often moving.

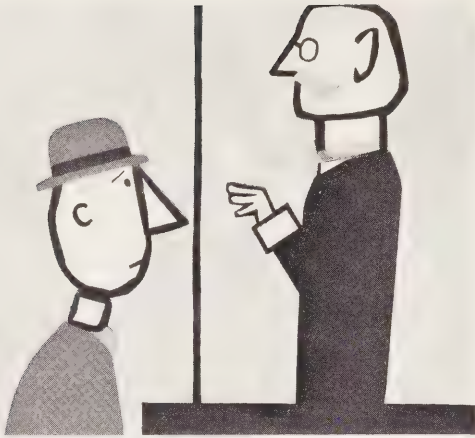
Canadian Literature: The Board already has produced profiles on several Canadian writers, including Saint-Denys-Garneau, Germaine Guèvremont and Alfred Desrochers. This year material was drawn from the treasury of Canadian literature for two additional films. Stephen Leacock's delightful story was the basis for the animation film *My Financial Career*. *Morning on the Lièvre*, which received an award at the XIth International Film Festival held in Berlin, achieved a truly beautiful fusion of picture and poetry. While a canoe glides along the still, sleeping waters at daybreak, between bush-covered banks that will soon burst with light, the commentator's voice speaks the words of Canadian poet Archibald Lampman.

While the Board endeavors to deal with matters of concern to Canadians it seeks to highlight and clarify, rather than to delve into technical detail. Some extremely important films on technical subjects were produced this year. *River with a Problem* and *The First Mile Up* are in this category. The first film gives a general view of the highly topical problem of water pollution, based on the concrete case of the Ottawa River. The second film illustrates the danger of air contamination by smoke, gas and industrial waste, and outlines attempts being made in Canada to combat these problems.

The Living Machine describes the spectacular and recent progress achieved in cybernetics, showing, among other things, extraordinarily precise electronic calculating machines at work.

Dance Squared and *Four-Line Conics*. These animated color films, of an experimental nature, explore the possibilities of cinematography in presenting geometrical and mathematical concepts. The films were produced by Board personnel in association with Trevor Fletcher, a distinguished British mathematician, who spent several months at the National Film Board under a Canada Council grant.

Le Niger, jeune république. This film, useful in interpreting to



"My Financial Career"



"My Island Home"

Canadians the evolution of newer nations in Africa, opens with Independence Day festivities and carries the spectator on a tour of discovery of the various tribes that make up the new state.

Lonely Boy. Paul Anka, a young Canadian singer of popular tunes, wherever he goes attracts crowds of excited teen-age girls who have fallen under his spell. Who is he? What is this mass phenomenon that is both strange and frightening? This film, in the candid camera tradition, suggests answers to these questions in a revealing way.

Courtship. This is a filmed inquiry, lasting one hour, into the rites and customs governing relationships between young men and women in four parts of the world: Sicily, India, Iran and Canada. This relationship, commonly known as 'courtship', leads to the choice of a partner and to marriage. The film was first shown in the television series, *Comparisons*.

Very Nice, Very Nice. This is a new type of documentary made from existing visual and sound elements. Within seven minutes the spectator finds himself carried along in a rapid succession of contrasting pictures and disjointed sounds. There are pictures of our times, gestulating crowds, commercial advertisements, aircraft, rockets and bombs. The sounds, in contrast, accentuate the shallowness of everyday conversation. The film as a whole expresses the anxiety and the need for happiness that characterize today's world. *Very Nice, Very Nice* was nominated for final balloting in the theatrical short subject category by the Academy of Motion Picture Arts and Sciences, Hollywood, and competed with four other films for an "Oscar" award.

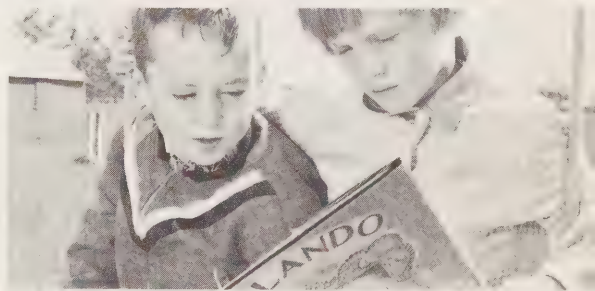
The wide range of subjects treated in National Film Board productions this year, reflecting many aspects of Canadian life, is illustrated by the following selection of titles:

Books for Beaver River: How books come to a small town—amply provided with everything but a library—is the subject of this 20-minute dramatic film illustrating the operation of the North Central Saskatchewan Regional Library Service. Within the few months since its premiere presentation in Prince Albert this film has been screened throughout Canada by many groups interested in providing similar low-cost library service to their communities.

Journey from Zero pictures one of Canada's most scenic regions as the camera follows a "bookmobile" along the Alaska Highway from Dawson Creek, B.C., to White Horse, Yukon Territory. The mobile library provides regular service to that sparsely populated, isolated area.

Willie Catches On is a dramatized illustration of how children absorb prejudiced views and attitudes, often quite unconsciously.

The Embryonic Development of Fish: A natural science film showing and explaining what happens in the egg of a fish from fertilization to hatching. Probably the most complete account of fish embryology so far recorded on film, *The Embryonic Development of Fish* was produced



Paul Anka, subject of "Lonely Boy", with NFB film-makers Roman Kroitor and Wolf Koenig

"Morning on the Lièvre"

"Books for Beaver River"



"The Embryonic Development of Fish"



The Warsak Dam in Pakistan,
a Colombo Plan project—from the film
"Ten Years from Colombo"

with microscope and 16mm movie camera operated at normal and time-lapse speeds. The egg (about one millimetre in diameter) is that of the common Zebra fish whose shell is transparent.

Trout Stream: A vivid color record of the birth and growth of speckled trout.

A Lake for the Prairie shows the purpose behind the building of the South Saskatchewan Dam, and sketches the changes it will bring to the surrounding country.

Ten Years from Colombo: A film marking the 10th anniversary of the Colombo Plan through which Canada provides aid to under-developed countries.

The Real Story of Radar: An interview with Sir Robert Watson-Watt, "the father of radar", in which he tells how he developed the invention which helped change the course of history. The film portrays some of the wartime uses of radar, and also shows how it is employed in peacetime to guide aircraft and to track satellites far above the earth.

Four Teachers: Filmed in Japan, Poland, Puerto Rico and Canada, this film compares the role of teachers in widely separated parts of the world.

TEMPS PRÉSENT

The Board's French-language crews produced a greatly increased number of films during this fiscal year. Most of them were first shown within the framework of the *Temps présent* television series. These films mainly involve observation. Such observation is frequently fresh and new, mirroring the realities of present-day French-speaking Canada. The camera, like an attentive eye, discovers in a sympathetic way certain unknown or unusual aspects.

Youth and old age, life in urban centers and life among the working classes, rural life, tourism and immigration were among the films on this year's *Temps présent* production program.

Youth and Old Age

Golden Gloves, in a series of striking pictures, manages to capture the psychology of young boxers, several of whom, consciously or not, are endeavoring to escape from the monotony of everyday life. In contrast, a film such as *Les Dieux*, based on the life of young students of the Ecole des Beaux-Arts in Montreal, provides material for thought about the vocation of the artist, his role in society, the problems and challenges he must face. *Les Bacheliers de la Cinquième*, on the other hand, depicts the tragedy of young workers unable to find employment because they are insufficiently educated.

In *Le Vieil Age*, a series of highly revealing pictures conveys to the spectator the meaning of old age.

Life in Urban Centers

The film entitled *A Saint-Henri, le 5 septembre* was the result of sending a production team for twenty-four hours into this working-class

area of Montreal in the autumn of 1961. They brought back a rich selection of film footage and sound recordings. From the morning of a particular Tuesday, September 5th, to the following morning, through a day of great activity and a night both quiet and secret, this area of the city comes to life under our eyes.

Because of urban development, food distribution has lost its characteristic as an individual craft and has become a colossal industry. In *Manger* we see how a metropolis gets its food.

Dimanche d'Amérique shows how Italians spend Sunday in a picturesque district of a large Canadian city.

Finally, the Montreal equivalent of so-called "off-limits" sectors of the great capitals of the world has been made the subject of a documentary for the first time, entitled *Boulevard St-Laurent*. The film captures the merciless realism of "The Main" in graphic detail.

Rural Life

Taking advantage of the local exhibitions held each year in the Eastern Townships, culminating in the important exhibition at Sherbrooke, *Foires agricoles* shows that rural life is colorful and dynamic and that young people still take a legitimate pride in it. At the other end of the country, in the Prairies, Alexis Ladouceur, a half-breed, expresses such pride in every gesture in the film *Alexis Ladouceur, métis*.

Religious life is illustrated in a moving way in *Congrès*, a film made during the last eucharistic congress held in Beauport.

Sports activities were the subject of two films: *La Lutte* (Wrestling), where to the accompaniment of music by Bach-Vivaldi, athletes—like actors on a stage—show the audience the mechanics by which good triumphs over evil in this "sport"; and *36,000 Brasses*, which records the efforts of outstanding swimmers from all over the world as they cross Lac Saint-Jean.

The series *Temps présent* also included an amusing documentary film on the tourist invasion of Quebec during the summer: *Québec-U.S.A. ou l'Invasion pacifique*.

SPONSORED FILMS

Several departments and agencies of the Federal Government sponsored films during the year. They included: the Department of National Defence (Navy, Army and Air Force), the Canada Department of Agriculture, the Department of Northern Affairs and National Resources, the National Research Council, the Department of Citizenship and Immigration, the Department of Fisheries, the Department of National Health and Welfare, and the Royal Canadian Mounted Police.

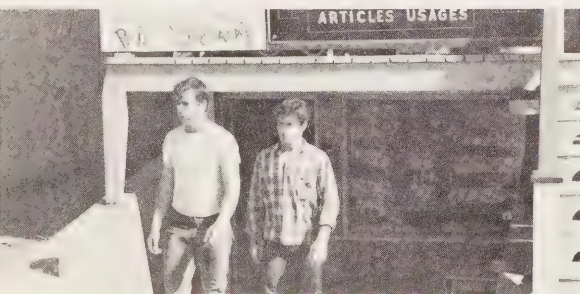
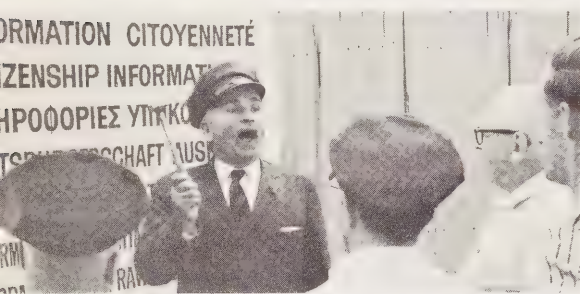
Some sponsored films are for highly specialized use, while others are of interest and value to the general public. The latter category includes:



"A Saint-Henri, le 5 septembre"

"Les Dieux"

"Alexis Ladouceur, métis"



"Yukon Old, Yukon New"

"Vote for Michalski"

"Les Bacheliers de la cinquième"

Yukon Old, Yukon New (Department of Northern Affairs and National Resources): Each year in Dawson City, Discovery Day recalls the Yukon gold rush. These nostalgic pictures are in contrast with those of the Yukon of today, a tourist attraction now reached by car, train or aircraft.

Vote for Michalski (Department of Citizenship and Immigration): Everyone liked Jan Michalski. Yet, only two people voted for him—his campaign manager and Michalski himself! Mrs. Michalski couldn't vote because she had neglected to apply for Canadian citizenship. Many other voters met the same fate. The film is an amusing yet dramatic appeal to all newcomers to become citizens of Canada.

Credit for Profit (Department of Agriculture): Conscious of the problems caused by rising costs of production and the increasing complexity of his work, a farmer decides to find out about the assistance he might obtain from the Farm Credit Corporation.

House Building in Winter (National Research Council): Whatever may be said to the contrary, houses can be built in the middle of winter—and often economically, even when the temperature obstinately remains below zero. A knowledge of how to use the techniques developed for this purpose is all that is required.

The Long Way Back (Department of National Health and Welfare): This twenty-minute film shows how the mental health volunteer fits into a new, enlightened scheme of treatment for mental patients.

The Navy Way (Department of National Defence): Two friends seeking to become sailors are pictured as they go through the training which fits them for the Royal Canadian Navy. The film was made at H.M.C.S. Cornwallis, Dartmouth, Nova Scotia.

FOREIGN-LANGUAGE VERSIONS

This year, the Board produced versions of 85 of its films in 19 languages. More and more, the dubbing of commentaries and dialogues is carried out in the countries where the versions are distributed. Thus, by using a "living language" in accordance with current usage, complete understanding on the part of the audience is assured.

Generally, versions are made of films which contribute to the program of information about Canada throughout the world. On the other hand, it sometimes happens that films of a technical character, on industry, science, agriculture, health or education, meet the needs of particular areas. The principal aim is to present to foreign viewers, in their mother tongue, as complete and exact an image of Canada as possible.

This year the Board produced versions in 19 languages: Arabic, German, Chinese, Danish, Spanish, Finnish, Hebrew, Dutch, Italian, Japanese, Malay, Norwegian, Polish, Portuguese, Russian, Swedish, Tagalog, Thai, Turkish.

NEWSREELS

These are short, filmed reports, lasting three or four minutes, on various aspects of Canadian life. They are compiled in a semi-edited manner, without sound track, and made available to news film distributing agencies in London, New York and Paris, as well as to Polish, German, Dutch and Mexican distributors for inclusion in their own national newsreels. This is an economical and highly efficient way by which large audiences in about 100 countries can be brought rapidly into contact with happenings in Canada.

During the fiscal year the National Film Board produced 50 filmed reports of this kind. Distributors used them in 2,631 filmed news bulletins. As television stations make increased use of these bulletins, their distribution is increasing.

MAGAZINE SERIES

Twenty-three French-language films and an equal number in English are in circulation in the "Magazine" series, now in its fourth year. These figures include production this year of five films in each language.

The footage for these films comes from newsreel subjects (see above). Each film is one reel long and comprises two or three related subjects taken from everyday life in Canada.

FILMSTRIPS

During the year the National Film Board made 59 filmstrips, including 32 originals and 27 versions. Of this number, 26 were produced for sponsoring Government departments.

This type of visual aid is being used to an increasing extent in Canada, particularly in classrooms. The Board, therefore, is endeavoring to produce filmstrips that will meet numerous and varying needs. A continued effort has been made to explain the potential of the medium and to turn out vivid material by using color transparencies, drawings, maps and graphs, as well as by making use of significant illustrations and photographs uncovered in archives across the country.

This year, filmstrip production dealt mainly with history and geography.

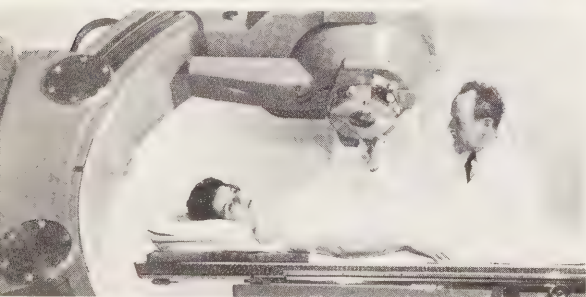
Three filmstrips have been added to the series relating to the growth and development of responsible government in Canada. The first two emphasize the respective parts played by Lord Durham and Lord Elgin, while the third deals with the reforms that were accomplished in the Atlantic colonies. A filmstrip on Frontenac has also been added to this historical series, as well as two more filmstrips showing the heroic beginnings of the Royal Canadian Mounted Police at the time of the 1885 rebellion and Yukon gold rush. In each case authentic archival documents were used.



"Le Vieil Age"

"Faires agricoles"

"Lord Durham's Mission"



"The Story of Atlantic Salmon"

"The Klondike Gold Rush"

Picture from "Radiation"—NFB photo story
widely published by newspapers
in Canada and abroad

Among the color filmstrips dealing with geography, a group of three titles on the Western Plains are particularly worthy of note. A new series was begun during the year, designed to give an image of Canada's new north. For this project hundreds of original color photographs were shot on location in the Arctic region.

Other filmstrips produced this year deal with subjects such as the life cycle of the salmon (*The Story of Atlantic Salmon*), the extraction and refining of copper ore (*Copper*), and the use of filmstrips to supplement teaching activities (*Filmstrips and the Teacher* and *The Filmstrip Projector*). David Milne and Paul-Emile Borduas, are filmstrips in the Artists of Canada series providing a unique collection of color reproductions of the work of these artists. Ottawa is the subject of two filmstrips showing how this city developed from a lumber town to Canada's national capital.

The Department of National Defence, the National Gallery of Canada, the National Capital Commission, the Department of Fisheries and the Department of Mines and Technical Surveys were the sponsors of many of this year's filmstrip productions.

STILL PHOTOGRAPHY DIVISION

Photographic reporting of any subject links concise, lively text to pictures chosen for their evocative power and aesthetic quality. The Board produced 26 such photo stories in 1961-62, intended for newspapers and magazines at home and abroad. The theme is always Canadian and the situations offer great variety. The National Gallery, fishing in Manitoba, the census, Eskimo art, interprovincial visits, control of atomic radiation, Christmas festivities in the rural school, and icebreakers are a few examples of subjects dealt with during the year.

Eight of the 26 pictorial reports reached more than 4,000,000 readers in Canada; none of the stories had a reading public of less than a million Canadians. Large press agencies distributed eleven of them in the United States. Further, 307 orders came from 35 countries, including Great Britain, Finland, the Philippines, the Union of South Africa, and Holland. It is estimated that the number of readers of each of these photo stories was between three and four millions in Holland alone.

The Still Photography Division is also responsible for recording important official events, supplying various Government departments with photos, maintaining a Canadian photo library, and organizing the distribution of photographs to users in Canada and abroad.

More than 250 official and private organizations bought photos and negatives during the fiscal year. The photo library now contains 157,000 photos.

TECHNICAL OPERATIONS ●●●●

The Technical Operations Branch includes Camera, Sound and Projection, Motion Picture and Stills Laboratories, Animation and Title Photography, Special Effects, Engineering, and Research Divisions. Appendix II, page 36, provides a summary of Technical Operations statistics.

The technical side of film-making is an exacting science far removed from the popular conception of the cinema as a glamorous craft centered around a world of make-believe. The Board's technical staff strives constantly to provide the best possible facilities for the creation of highest quality films. Technical research projects are carried on in an effort to improve technical standards and to reduce costs. The results of this research are made available freely to all engaged in the motion picture industry in Canada. That Canada enjoys an enviable reputation in international film circles is due in no small measure to the excellent technical quality of the National Film Board's productions.

In May 1961 the 89th Convention of the Society of Motion Picture and Television Engineers was held in Toronto, the first time in over three decades that the Society's convention had been held outside the United States. The National Film Board's Director of Technical Operations was Chairman of the Convention Planning Committee and work began two years ahead of the event. Canadian motion picture, television, commercial and Government enterprises provided personnel for the Registration, Projection, Publicity and other Committees.

Theme of the Convention was "International Achievements in Motion Pictures and Television". As a result of well-planned publicity and personal solicitation, attendance from overseas was unusually high. Representatives from England, France, Belgium, Italy, Germany, South Africa, Japan, Czechoslovakia and the U.S.S.R. swelled the registration to a total of 924 persons.

The equipment exhibit, comprising fifty-four display booths, was the second largest in the history of the Society.

The week of papers, engineering committee meetings and informal discussions was a resounding success. The opportunity for Canadians to meet and talk to many people from overseas was appreciated and opens the door for further international exchange of ideas and mutual assistance.

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The Board's long-range policy to speed up processes and replace tedious manual labor by mechanical means was continued during the



Famous painting comes to life

year. For instance, a new film-cleaning machine now replaces hand-cleaning of original negatives and printing materials. Ultrasonic energy, directed into the solvent solution through which the film passes, produces a scrubbing action by the rapid generation and collapse of many tiny bubbles.

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Rollers coated with a type of silicone putty were mounted on several printing machines. Loose dirt on the film surface is ingested by the putty as the stock passes over the rollers. This adaption reduced the frequency of cleaning outside the printing room.

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During the fiscal year the last of four camera stands in the Animation and Title Photography Division was thoroughly overhauled and modernized. Completion of this work marked the end of a rebuilding program started after the Board moved to Montreal in 1956. Since then all four stands in the Division have been equipped with many automatic features. All controls have been centralized for each unit, and each camera may be set up for 16mm or for 35mm in a few seconds. The work capacity of each machine has been increased 35 per cent.

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An electronic speed control for 16mm cameras and associated sound recording units was developed by the Technical Research Division. Variations in speed of the units is recorded on the magnetic record as a control track by a technique which does not interfere with the program signal. During the transfer operation the speed of the reproducing equipment is regulated by the control track. Speed variations in the original recording are thus compensated for during the transfer.

* * * * *

The Sound Division completed arrangements with the C.B.C. to broadcast NFB productions with magnetic sound in place of the previous photographic track. This resulted in marked improvement in sound quality.

* * * * *

Many special effects were planned and created—especially for films in the history series. The well-known painting of the Fathers of Confederation was recreated in the following manner: 1) the Fathers were photographed, grouped around a table in the studio; 2) a painting on glass of the harbor, as seen through the windows, was photographed; 3) these two shots were combined with separate shots of moving water and clouds, to produce the over-all composite. (See illustrations.) For a

scene in Parliament in the film *The Impossible Idea* (John A. Macdonald), a gallery full of people was photographed on the floor of the studio, and later, by means of optical printing, elevated to proper perspective over the Members in session in the House. Thus the expense of a two-storey set was avoided.

* * * * *

A color filmstrip developing machine was constructed by a Toronto firm to NFB specifications and installed in the Laboratory. Large savings will be realized by processing color work which was previously sent to New York.

* * * * *

Technical Operations personnel increased their participation in the work of professional organizations such as the Canadian Society of Cinematographers, the various activities and engineering committees of the Society of Motion Picture and Television Engineers, L'Union internationale des Associations techniques cinématographiques, and other organizations. Technical documents were exchanged with various groups in France, notably with La Commission supérieure technique du Cinéma.

Two issues of the "Bulletin on Technical Developments" were mailed in English and in French to over 600 interested organizations. Professional consultation and help was extended to several foreign countries, and training was provided for five students and others from Nigeria, South Africa, Formosa, Uganda and Senegal.

Acting upon request, the Branch made a technical survey of a number of still photography activities in various Government departments in Ottawa.

Appendix III, page 37, provides a summary of Distribution Branch statistics.

CANADIAN DISTRIBUTION

Every day of the year 1961-62, an average of 1,125 screenings of NFB-distributed films took place in Canada; in all, 406,600 film showings were held with community groups.

Servicing this unique Canadian community system requires a large outlay of prints on a wide variety of subjects. It necessitates a steady flow of new films, as well as constant review of the print allocations of all films in circulation. The following table illustrates the magnitude of the operation:

Subject Area of Films	Number of Titles	Number of Prints	Number of Screenings	Aggregate Attendance
Development of Natural Resources	195	8,100	37,400	2,559,000
Other Economic Developments	108	3,823	25,200	1,672,000
Science and Technology	141	6,286	44,300	3,537,000
Health and Social Welfare	205	8,152	29,300	2,166,000
Culture	120	8,178	28,900	2,605,000
Canada and Canadians	116	6,058	37,000	3,235,000
Leisure and Juvenile	203	7,195	41,100	3,948,000
Social Development	184	9,313	39,800	2,796,000
International	164	5,811	22,800	1,645,000
Work	94	2,978	8,900	685,000
TOTAL	1,530	65,894	314,700	24,948,000
Archives	—	—	91,900	2,467,000

Choosing films for the program of a local group. NFB films are loaned by community film libraries throughout Canada.



The total of 1,530 titles includes films produced by the National Film Board out of its own budget, films produced under sponsorship of other Government departments, and films accepted for distribution from outside producers. It does not include films retired to Archives.

Of the total prints in circulation, 47,000 are owned by NFB and are available to borrowers from deposits, while 18,000 were placed in distribution through sales to various libraries and organizations.

In 1961-62, 7,193 prints were placed on loan and 4,191 prints went into distribution by sales. A large number of the loan prints are serving isolated outposts in northern Canada.

Community Participation

Essential to the Board's community distribution of documentary and educational films is the voluntary public effort that extends the work of the Board's field staff to more than 10,000 community groups.



*Honored guest at the premiere of
"My Island Home" in Charlottetown, Lieutenant
Governor F. W. Hyndman is greeted by NFB
Board member Mrs. Keith Rand and Government
Film Commissioner Guy Roberge*

More than 600 film councils form the nucleus of this voluntary distribution system and support the network of film deposits across the country. Their members represent business, industry, trade unions, fraternal and service clubs, churches, youth clubs, women's clubs, etc., and actively encourage the use of films in complementing or supplementing their program. Alongside the film councils are over 100 public libraries, university extension departments, and provincial government film libraries, all holding permanent deposits of prints. These provide a comprehensive film-lending service that is available to Canadians in all parts of the country.

Six hundred and sixty film circuits rotated blocks of films to community and classroom audiences, at over 5,600 showing points. These circuits are organized across Canada by NFB field representatives, and are operated largely by local people. They are used mainly in rural areas, where permanent deposits do not exist. It is interesting to note that during the year 42% of the total community distribution was in areas with a population of 5,000 or less, whereas 19% of the total Canadian population lives in the same areas.

NFB's Share

Films are promoted and publicized by community groups, but the Board's 65 field representatives supply much of the impetus and promotion. Wearing many hats, these men, in the course of a few days, may be: salesmen, promoters, distributors, public speakers, projectionist trainers, discussion leaders, festival or exhibition organizers, and reliable sources of information for anyone wishing to know about films. Each man is responsible for the expansion of all NFB film and filmstrip activity in his area, including: theatrical, television, print sales, and the extension of the non-commercial community system. Supported by the promotion, publicity, program and research facilities at the Montreal operational headquarters, their efforts have helped achieve dramatic growth in film-use by Canadians.

Summer Program

With tourism now standing as Canada's second-largest dollar industry, NFB field men spent much of the past summer arranging screenings in holiday areas. Films shown are designed to promote continuing interprovincial and "United States to Canada" travel. One example of this extensive summer activity is the showings which took place at Niagara Falls during July and August 1961. Almost 100,000 people attended the evening open-air showings of travel promotion films on the boardwalk overlooking the Falls. On ships carrying vacationers to northern outposts of British Columbia, in quiet fishing villages on Quebec's Gaspé Peninsula, at federal, provincial and municipal parks and camping grounds, throughout the country a total of 27,500 screenings of this nature were attended by 1,650,000 people.

Joint Promotion

Whenever a film of particular interest to a national organization is produced, the Board attempts to develop a campaign in conjunction with that organization. It may be national or regional in scope.

An example of this co-operation took place during the year, when the Canadian Chamber of Commerce assisted in promoting the film *Date of Birth*. This film, which deals with the hiring of the older worker, was promoted to personnel groups and industrial leaders throughout Canada.

Provincial or local units of national organizations, such as the Canadian Cancer Society in Newfoundland and Nova Scotia, the Mental Health Association in Alberta, and many Federal Government departments across Canada, have worked with NFB field men to distribute films which relate to their particular interests.

In planning and developing distribution for *The Earth and Mankind* series of six films, initially telecast over the C.B.C. network in 1961, NFB worked with the Freedom from Hunger National Committee to promote and publicize the films. Mailed informational brochures and articles in publications of participating member agencies informed groups throughout Canada of the series' availability. As a result, *The Earth and Mankind* series was widely used by community groups and in many Canadian universities.

The film *Dubois et fils* dealt with a problem of interest to l'Association professionnelle des Industriels. The film was shown first on television but immediately afterwards the Association arranged screenings in Montreal and five other communities. At each place, groups of businessmen gathered to study the theme of the film. This was typical of some of the practical uses to which films were put by various community groups.

Instances of co-operation between the NFB field staff and provincial or local organizations would make an almost inexhaustible listing. Sometimes the films are to be used within these groups; on other occasions they are promoted by them for use by others. It is proving to be true that any time people meet with a purpose or objective in mind, films can assist in adding depth, diversity and design to the program.

In assisting the Education for Employment Campaign, the Board worked in close co-operation with the directors of provincial educational training and the audio-visual branches of provincial departments of education in the distribution of the film *You Can Go a Long Way* and its French counterpart *Vous pouvez aller très loin*. Sponsored jointly by a life insurance company and the Federal Department of Labour, the film deals with the problem of teenagers who leave high school before graduating. During the year, 1,171 screenings were held to groups of high school students and parents, aggregating 136,050. In Quebec, the

Board worked in collaboration with the l'Office du Film de la Province de Québec. This organization, through its main distribution centers in Montreal and Quebec, is now distributing many NFB prints to schools and is meeting the film needs of many provincial government departments.

Workshops and Conferences

Many associations holding national or regional conferences or conventions, have found that the NFB field man is an excellent person to call on. He is able to advise and assist at workshops and demonstrations, as well as being able to provide films related to the program theme.

During the past year, among others, the NFB participated at:

Le Congrès de l'Association canadienne des Educateurs de
Langue française

The Federated Women's Institutes of Canada Convention

Canadian Good Roads Association Convention

Canadian Tourist Association Convention

Resources for Tomorrow Conference

Dominion-Provincial Travel Conference

Ethnic Press & Department of Citizenship and Immigration
Conference

Canadian Institute on Public Affairs Conference

Ontario Education Conference

Ontario Library Association Conference

New Brunswick Federation of Home & School Associations

National Convention of the Community Planning Association
of Canada

Canadian Conference of the Arts

The Canadian Conference on Education

The Canadian Library Association

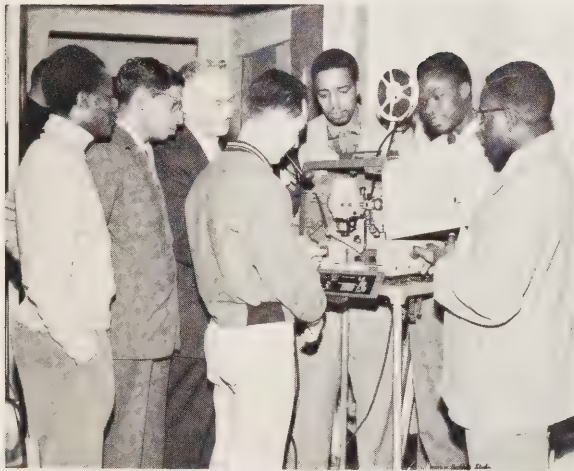
Institut canadien d'Education des Adultes

Association canadienne des Bibliothécaires de Langue
française

Fédération provinciale de l'Oeuvre des Terrains de Jeux
du Québec

La Semaine française de l'Ontario

Le Congrès annuel des Instituteurs de Langue française de
la Saskatchewan



NFB Maritime field men contributed to adult education training at Coady International Institute of St. Francis Xavier University

Public Showings

To enable documentary and educational films to be seen by people who do not belong to a film-using group or organization, the NFB field staff assisted in arranging numerous public showings. These have been in existence for many years and have continued to grow in density and scope. Public showings occur in many forms: they may be film festivals, library film nights, film weeks, or showings at fairs and exhibitions.

In British Columbia and the Yukon Territory, public film exhibitions lasting from three to five days have been organized and well attended in places such as: Abbotsford, Langley, Lytton, Williams Lake, Alexandria, 100 Mile House and Mission City in B.C.; and Watson Lake, White Horse and Dawson City in the Yukon. Seventeen NFB films were shown at the Montreal Film Festival, one of the most important events in Canadian cinema.

In New Brunswick, an NFB field representative supplied equipment and films and assisted the organizers of the Grand Falls Potato Festival, the Hartland Potato Festival, the Woodstock Old Home Week, the Fredericton Exhibition, the Boiestown Fair, the Perth-Andover Fair, and the Chatham Exhibition.

In larger urban centers, the Board arranged for theater space in the Coliseum at the Canadian National Exhibition Grounds during the Royal Winter Fair where 12,353 people saw films during a ten-day period. At the Edmonton Exhibition, films were shown continuously from 1:00 p.m. to 11:00 p.m. for one week and played throughout to almost full houses.

Vancouver, which has perhaps the most comprehensive public screening program of any large city, was able to boast that from October 15, 1961 to March 15, 1962, public screenings were being held on 26 days every month, at one or other of nine different centers. Their programs included:

Documentary Showcase—Originally begun as a small film discussion group and now encompassing a membership approaching 2,000, this film program rotates through seven different centers. At each showing a guest introduces the films and relates them to books on the same subject. The program is sponsored by the public libraries, the school board, and industrial and public organizations.

Mirror of Our Times—This program, held in a shopping center auditorium, is sponsored by the adult education department of the Vancouver School Board and the NFB. With a membership of 400, the meetings are a film-lecture series, with guest speakers and films.

Canada's Incredible Past—A six-week history course using NFB films and filmstrips, including the Board's first six films on Canadian history, it is sponsored by the Vancouver Public Library, in co-operation with the National Film Board. Showing at both the Vancouver and New Westminster public libraries, attendances average about 125.

Pacific National Exhibition—Each Sunday afternoon, from 375 to 410 people attended NFB film showings at the Exhibition theater.

P. V. Krishnamoorthy, Coordinator of Adult Education Programs for All-India Radio, exchanges views with Canadian distribution officer G. L. Donovan



Promotional Material

With over 1,500 titles available to Canadians, it is necessary to publish catalogues and promotional material in many forms to keep film-users up-to-date on new films and how to use them. The Board prepared information and promotion bulletins on every new film, as well as discussion guides for several films, and these were sent across Canada to assist the efforts of the field staff, libraries, film councils and other volunteer groups.

Supplementing the Board's original material, many catalogues and study guides are supplied by other organizations or are prepared in co-operation with the Board. At the request of the National Productivity Council and the Department of Labour, a catalogue of technical and vocational training films was nearing completion at year-end. The Canadian Library Association and public libraries made available lists of related books and periodicals for audience members who wished to supplement the viewing of a film with other documented information in the same subject area.

A booklet, published in French, was completed during the year, for use at training courses in film utilization.

The North

To support the growing need of northern areas, a central outpost film library was created in 1955 at NFB headquarters in Ottawa with an initial supply of 400 used prints. Today, the library, now centered in Montreal, contains more than 3,000 prints, including the latest NFB releases. Since it was organized, about 1,500 prints from the library have been transferred to three other centres now serving the Far North, namely: Department of Northern Affairs Film Library, Ottawa; Yukon Territorial Film Library, White Horse; Territorial Film Library, Fort Smith.

There are some 100 northern posts being serviced by these libraries, as well as an unknown number of tiny settlements. During 1961-62, close to 3,500 screenings were reported from these remote communities.

Special French Showings

During the year, there was considerable increase in the number of exhibitions, workshops and film demonstrations designed to encourage the use of French-language films among English-speaking audiences. In most cases the showings were intended to demonstrate the value of French films as audio-visual classroom aids in teaching the language. The Art Gallery of Greater Victoria was the site of an exhibition of this type. Entitled "Une Semaine du Film français", the event was heralded via radio, television and press announcements. Using seventeen French-language films, the event was well attended by both students and teachers, many of whom booked the films for use in their classrooms. On Canada's east coast, the Newfoundland member of the



In West Vancouver, the audience gathers for the premiere of "Boy Meets Band"

ACELF-ONF Committee assisted in organizing regular circuit programming of French films to school principals and teachers who used them as part of their classroom instruction.

Theatrical

NFB films are seen in Canadian theaters by an estimated audience of almost ten million people every year. The theater, therefore, continues to be a major channel of distribution. Its importance is exemplified by the fact that, as a result of a single booking at the Capitol Theater in Montreal, *Morning on the Lièvre* reached an audience of over 100,000 during its 28-day run.

New films released theatrically during 1961-62 are as follows:

<i>The Tiny Terrors</i>	<i>Cas d'urgence au Maroc</i>
<i>Boy Meets Band</i>	<i>Le Raton de cale</i>
<i>The Saddlemaker</i>	<i>La Raçon du feu</i>
<i>People of the Rock</i>	<i>Le Boisé vivant</i>
<i>Circle of the Sun</i>	<i>Le Fléau ailé</i>
<i>My Island Home</i>	<i>Fanfan la fanfare</i>
<i>Cattle Ranch</i>	<i>Têtes blanches</i>
<i>The Flower and the Hive</i>	<i>Angkor</i>
<i>Morning on the Lièvre</i>	<i>Quand tombe la neige</i>
<i>Snow</i>	<i>La Fleur et la ruche</i>
<i>Angkor</i>	<i>La Petite Sellière</i>
<i>Journey from Zero</i>	
<i>City of Many Faces</i>	

The Board's theatrical distribution in Canada is obtained through Columbia Pictures of Canada Limited, with distribution being carried out by Columbia's distributing company, Affiliated Pictures Corporation Limited.

After a decrease in the total number of theatrical bookings the year before, bookings in Canada during 1961-62 increased from 4,780 to 5,402.

With the co-operation of local theater managers, special premieres were held in communities having particular interest in several of the Board's new films. These included: the first screening of *Boy Meets Band* in West Vancouver; the premiere of *My Island Home* in Charlottetown; a special screening of *Circle of the Sun* on the Southern Alberta Blood Indian Reservation where the film was made; and *Morning on the Lièvre* in Buckingham, Quebec, the nearest community to the locale of the film.

Television

More Canadians, over more television stations, saw more National Film Board films during 1961-62. The number of telecasts rose from 5,405 in 1960-61 to 5,667.

Many of the Board's films were incorporated in various series of

the English network of the C.B.C., while on the French network, the *Temps présent* series continued. Six half-hour films depicting history-making incidents in the lives of Canadian historical figures during the pre-Confederation period (1830-1867) were played on both the English and French networks of the C.B.C. Received with acclaim, three of these history films were repeated as part of the C.B.C.'s school broadcasts. The series of seven films devoted to a study of the Arab world was released on the English network under the title *The Crossroads of the World*, and on the French network as *Carrefour du monde*. Other items telecast over the C.B.C. networks as parts of regular C.B.C. series were: in English, *The Living Machine* (in two parts), *Lonely Boy*, *A Lake for the Prairie*; and in French, *Les Dieux*, *Manger*, *Dimanche d'Amérique* and *La Lutte*.

Spot booking of films on local stations picked up momentum largely due to the release of several package programs, including series revolving around central themes such as Canadian Holidays and Winter Varieties.

In Sudbury, Ontario, an interesting innovation was a series of telecasts of 30 NFB films and filmstrips over CKSO-TV. Each Sunday afternoon the television station provides free time and the Sudbury and District Film Council and the French Film Council Federation arrange for the films. Laurentian University also collaborates with NFB in presenting this popular program.

For a summer series on the C.B.C. French network, entitled *Cinéma canadien*, the Board provided film material for most of the thirteen shows, seven of which were entirely devoted to the unique part the Board has played in the development of Canada's film industry.

16mm Print Sales

To an ever-increasing extent, prints of films that serve an important purpose locally are purchased by local film libraries. Departments and boards of education, public libraries, film councils, universities and provincial government departments are the main purchasers of National Film Board films, although other types of organizations, including business and industry, purchase and use suitable NFB material.

During the year, the number of prints sold increased from 2,778 in 1960-61 to 4,191. It is estimated that at least 30% of the Board's non-theatrical and non-television distribution in Canada results from prints sold or placed in circulation at other than NFB expense.

Best sellers in 1961-62 were *Universe*, *Life in the Woodlot*, *Beaver Dam*, *The Stowaway*, and the series on Canadian history.

Filmstrip Sales

Filmstrips are used mainly in schools and are distributed principally by the sale of prints to departments and boards of education.

During the year, the Board promoted several series of filmstrips,

including a special group for primary grades, a home economics series and a social studies series.

Altogether 30,600 filmstrip prints were sold in 1961-62, compared with 27,340 the previous year.

INTERNATIONAL DISTRIBUTION

As in Canada, there are three principal types of distribution abroad: in theaters, on television, and distribution to the varied group of organizations which use 16mm films in connection with their activities. NFB distribution has now extended to reach 113 countries.

United States

During 1961-62, there were approximately 40 films playing in theaters in the U.S.A. These were booked through commercial distributors in New York. Theatrical distribution rights to *Circle of the Sun*, a major 1961 production, were leased to Louis de Rochemont Associates, who distributed the picture to U.S. theaters along with the feature film *Sand Castle*. The new experimental film, *Very Nice, Very Nice*, was placed in distribution through Kingsley International Pictures Corporation.

During the year 5,072 prints were sold in the United States, both through distributors and the Board's own office in New York. It is estimated that there are now over 30,000 prints, sold in the U.S. during recent years, in active circulation at the present time. Films were also made available to varied borrowers through the libraries at the nine Canadian Consulates and the Canadian Embassy. These libraries contain a total of 3,400 prints which, during the year, accounted for 32,000 showings to an estimated audience of 2,000,000.

The Canadian travel film program in the U.S., carried out by the Board in co-operation with the Canadian Government Travel Bureau, resulted in 124,800 screenings to an estimated audience of 6,740,000. Twenty-three new productions were added to this program during the year, making a total of 177 titles available. Some 7,000 16mm prints of these 177 titles were in circulation from approximately 700 sources. Telecasts of travel films in the U.S. totalled 2,170 for the year.

Central and South America

In a few countries in this area, films such as *Royal River* have been seen in theaters, but generally theatrical distribution remains low, due mainly to the non-existence of a short-subject market. Television services in Central and South America have, however, been expanding. During the year, there were 198 telecasts of NFB films, mainly in Mexico, Argentina, Haiti, and Venezuela. Arrangements have now been concluded with a major international distributing company to promote the telecasting of the Board's films in stations throughout this large area.

The use of films for educational purposes is developing in Latin America, and 16mm prints of several NFB films were in demand. In Mexico, 28 prints were sold, and a sales agency has been established there to look after the developing market. Eighty-six titles were sold in Cuba, covering a wide range of subjects. These included films dealing with the natural and social sciences, the fine arts, safety, and health and welfare. Film libraries operated by 16 Canadian diplomatic posts made a variety of films available on loan to local community groups. An estimated audience of 2,268,000 saw films, booked from these libraries, at approximately 12,600 showings.

Europe

Substantial theatrical distribution of NFB films takes place in Europe. During the year, several new films were released to theaters in France, Austria, Germany, Holland, Belgium, Switzerland, Portugal and the United Kingdom. In addition, several films were released for theatrical distribution in Hungary, Czechoslovakia and Poland (the first four films selected by the Hungarians were *Circle of the Sun*, *The Romance of Transportation in Canada*, *The Living Stone* and *City of Gold*). In Italy, Istituto Italiano del Documentario, an international cultural organization, undertook the distribution of fifteen 35mm-gauge NFB films in the Italian cities of Rome, Venice, Bologna, Naples, Milan, Turin, Genoa and Florence.

There were 1,160 telecasts in Europe during the year, as compared with 729 the year before. Eighty-six films were selected by a West German company for television distribution in Germany. A series of twenty-six films was selected for transmission by Tele-Monte Carlo, and another twenty-six for transmission by Tele-Luxembourg. A few films were selected for television use in Poland.

Distribution in Europe, as elsewhere, is also obtained through the sale of 16mm prints. The most notable transaction of this kind during 1961-62 was the sale of 480 prints of 30 films to Citévoix for use by a distribution system serving 12,000 French schools and adult education groups. As a result, at least 5,000,000 viewers will see Canadian films. In Scandinavia, a firm undertook to make Scandinavian language versions of several NFB films, for distribution to the Danish Productivity Council, the Swedish Council for Personnel Administration, and the Norwegian Productivity Institute.

Canadian diplomatic posts in Europe are particularly active in film distribution. During the year 20 post film libraries supplied films for 71,800 showings to an estimated audience of 7,121,000.

While distributing films from their libraries, Canadian posts often arrange film evenings, to which foreign government and industrial leaders are invited. Called "prestige screenings", these events have proven effective in many ways. An example of this kind of screening took place in London, England, last year, when the Canadian Trade

The film library at NFB's office in London serves theaters and television stations throughout Europe





*Display of photos from NFB films
attracts attention outside the Korean
Audio-Visual Education and Culture Center
in Seoul*

and Commerce Mission and the Board's London office were hosts to the Canadian section of the London Chamber of Commerce.

Asia

In Asia, a transaction of particular interest during the year was the sale of theatrical rights to 23 films for use in Indonesia. Many NFB films were shown in theaters in most Asian countries during the year, with the notable exception of Japan, where the supply of short subjects far exceeds the demand. Japan, on the other hand, is the major television market in the East. Fifty-two color films and 13 one-hour programs were sold during the year to Pacific Television Company for television distribution in that country. Other Asian television activity included: a weekly NFB program shown in Hong Kong; several telecasts arranged and shown in Thailand; and arrangements made for the transmission of NFB films over two additional stations in the Philippines (one other station is already using NFB material).

The major 16mm sales market in South Asia is India, where 327 prints were sold during the year for educational use. Sales agencies were established during the year in Ceylon, Pakistan and Hong Kong. A number of prints were made available on extended loan to ministries of education and other organizations. In Japan, for example, an agreement was concluded with the Ministry of Education to deposit ten Canadian films in Japanese versions in eight important audio-visual centers throughout the country. If successful, this agreement will be extended to make Canadian films available through 38 additional audio-visual centers servicing local districts. In South Korea, nine NFB films were selected by the Ministry of Information for versioning in Korean and for distribution under its auspices.

In Asia, as in countries throughout the world, the Canadian embassies and diplomatic posts promote the use of Canadian films among the local communities. The users range from groups of people wanting films of specific interest, to large general audiences wishing to learn of Canada and Canadians.

In all, a total of 26,800 showings to over 8,335,000 people originated from Canadian post libraries.

Africa

In some countries of Africa, the Board obtains very little theatrical distribution. In others, such as South Africa, virtually every theatrical film the Board produces is accepted by distributors for booking to local cinemas. There is, on the other hand, no television service to date in South Africa, although television services are being developed in some African countries. A number of telecasts of NFB films took place in Southern Rhodesia, in the United Arab Republic and in Nigeria. NFB films were prominently featured at the Canadian Trade Fair in Lagos. Evening showings of Canadian films commenced in a specially-designed

500-seat theater on the official opening date in February 1962. In the preceding 33 weeks, Canadian films had been telecast in the cities of Ibadan, Lagos, Abeokuta and Ijebu Ode. Simultaneously, the same films were shown in the principal theaters in Lagos. Similar arrangements were made for the official Canadian Trade Fair in Accra, Ghana.

Considerable distribution was arranged through the sale of prints in the United Arab Republic and South Africa. In addition, nine Canadian posts made prints available from their film libraries throughout the continent, to obtain a total of approximately 6,700 showings to an estimated audience of 971,000.

Australasia

A number of NFB films were in theatrical distribution in New Zealand during the year, while only a few were distributed in Australia. In Australia, however, 79 telecasts took place. Substantial 16mm print sales were made in both Australia and New Zealand, and additional distribution was obtained through the direct booking activity carried out by the Canadian posts at Melbourne, Sydney and Wellington, which arranged 15,300 showings to an estimated audience of 1,071,000.

ADMINISTRATION AND GENERAL SERVICES ●●●●●●●

General Services—These include stores, receiving and shipping, communications, mail, transportation, libraries, film storage, and security. Also included is the annual inventory verification of the Board's stores and equipment which is carried out on a progressive basis throughout the year.

A motor vehicle pool was created at Montreal headquarters during the year and preventive maintenance inspection and repair services by Board personnel were established. This resulted in greater operating efficiency of the vehicles in addition to significant savings.

Accounting—The Board's accounting procedures and accounts, from which the statements are prepared, follow the basic system used by private industry, modified by the requirements of appropriation accounting. The accounts are duly audited and, if found to be in order, receive the approval certificate of the Auditor General of Canada. During the year the collection and remittance of provincial sales tax on sales made by the Board in provinces having such a tax were introduced.

Liaison—The Liaison Division, located in Ottawa, services and advises Government departments on the production and distribution of films, filmstrips and still photos. Orders placed on behalf of the departments amounted to \$1,041,471, of which \$558,849 was for the production of films.

Personnel—The number of positions on the Board's establishment was increased by four during the year, and eleven positions, vacant at March 31, 1961, were filled this year. Thus the regular staff totalled 642 at March 31, 1962, compared to 627 a year before. Employees on a contract or term basis increased from 96 to 108 to meet requirements of the production program.

The turnover of regular staff decreased during the period under review from 11.8% to 11.3%, which is lower than the general average in recent years.

During the year a survey of transcribing and typing services was carried out; as a result, a small central transcribing and typing pool will be in operation shortly.

The Board provided training programs of varying lengths to 15 students and scholars from other lands who were sponsored by such agencies as the Canada Council, the Colombo Plan, the Canadian Aid to the West Indies Fund, the Special Commonwealth African Assistance Plan, or UNESCO. Four, from England, Nigeria, Indonesia and Cambodia were at the Board for several months. Others on travel scholarships came from such countries as South Africa, Burma, Thailand, Turkey, India, Senegal, Indonesia, Formosa and Uganda.

Purchasing—The procurement of photographic and cinematographic equipment and supplies is carried out for the Board and also on behalf of Government departments. The Board's operation, being international in scope, involves the purchasing staff in the business of custom clearances of equipment, supplies, and documentary and educational films from other countries. Related technical assistance, which is primarily obtained from the Board's technical and research divisions, is also made available to other Government departments.

FINANCIAL SUMMARY ●●●●●

In addition to the accounts maintained by the Comptroller of the Treasury with respect to cash transactions, the Board (in accordance with the requirements of section 17 of the National Film Act 1950) maintains a system of accounts on an accrual basis from which the financial statements of the Board are prepared.

Section 18 of the Act provides for the establishment of the National Film Board Operating Account in the Consolidated Revenue Fund, and directs that there shall be shown as receipts in the Account (a) amounts transferred from appropriations made by Parliament for the operations of the Board in respect of expenditures incurred in such operations, but not including amounts spent for the acquisition of capital equipment, (b) amounts transferred from appropriations for expenditures by other departments for film activities, in respect of work undertaken for those departments, and (c) all other monies received in respect of the operations of the Board. Cheques issued by the Comptroller of the Treasury in liquidation of liabilities arising out of the expenditures incurred by the Board are charged to the Account. Following the close of each fiscal year, an amount equivalent to the excess of receipts over expenditures, reflected by the Board's accounts, is charged to the Operating Account by the Comptroller of the Treasury and is refunded to the Receiver General of Canada.

Expenditures incurred by the Board for administration, production and distribution of films and other visual materials in connection with its main program, including the acquisition of equipment, and for the cost of production and procurement of films and other visual materials and equipment for departments and agencies of the Government of Canada, and cost of sales to others, amounted to \$7,490,452 for the year ended March 31, 1962, compared with \$6,974,311 for the previous year. The Board's income, which was derived from (a) work undertaken for Government departments and agencies, (b) sales to others, (c) rentals and royalties and other miscellaneous items, amounted to \$2,397,103 during the year ended March 31, 1962. This compared with \$2,121,787 for the previous year. Net expense in 1961-62 was \$5,093,349, compared with \$4,852,524 in 1960-61, and was provided for by means of Parliamentary appropriations amounting to \$5,143,773, of which the unspent balance refundable to the Receiver General of Canada was \$50,424. Acquisition of equipment from funds provided by Parliamentary appropriation amounted to \$172,109 for the year ended March 31, 1962, compared with \$153,910 for the previous year.

The Balance Sheet as at March 31, 1962, certified by the Auditor General, together with the related Statement of Income and Expense for the year and a supporting schedule for the Balance Sheet equipment item, appears in this report. Following these statements are presented two explanatory annexes dealing with the Board's income.

(Established by the National Film Act)

(with comparative figures as at March 31, 1961)

ASSETS

	1962	1961
Cash.....	\$ 12,946	\$ 9,071
Accounts Receivable:		
Departments and agencies of the Government of Canada. \$275,428		315,975
Others (less provision for doubtful accounts \$6,076) 129,546		120,733
	404,974	
Receivable under Parliamentary Appropriations.	181,075	161,771
Employees' Travel Advances.	28,974	16,234
Inventories, at cost:		
Materials and supplies. \$252,275		281,043
Work in progress. 25,939		31,625
Prints held for sale. 99,963		121,973
	378,177	
Prepaid Expenses.	9,901	7,351
Equipment, at cost, per Exhibit III (contra)	3,901,028	3,792,708
	<u>\$4,917,075</u>	<u>\$4,858,484</u>

LIABILITIES

	1962	1961
Accounts Payable.....	\$ 243,978	\$ 257,059
Advances by Customers.....	244,768	201,330
Unexpended balance of Parliamentary Ap- propriation refundable to the Receiver General of Canada.....	50,424	14,406
Proprietary Equity:		
National Film Board Oper- ating Account established by section 18 of the National Film Act.....	\$ 476,877	592,981
Equity represented by equip- ment transferred to the Board at its inception, or purchased out of funds provided through Parlia- mentary appropriations, less disposals.....	3,901,028	3,792,708
	<u>4,377,905</u>	
	\$4,917,075	\$4,858,484

The above Balance Sheet and the related Statement of Income and Expense have been examined and reported upon under date of June 20, 1962 to the Chairman and Members of the National Film Board.

Certified correct: E. S. CORISTINE, Director of Administration.

Approved: GUY ROBERGE, Government Film Commissioner.

A. M. HENDERSON,
Auditor General of Canada

(with comparative figures for the year ended March 31, 1961)

EQUIPMENT, at cost, as at March 31, 1962

(with comparative figures as at March 31, 1961)

Exhibit III

	1962	1961
Photographic equipment. . .	\$ 611,990	\$ 595,277
Laboratory equipment. . . .	966,015	919,598
Projection equipment.	490,128	482,292
Sound equipment.	859,253	852,600
Editing equipment.	267,021	266,829
Stage equipment.	90,877	88,988
Machine and carpentry shop equipment.	102,148	102,743
Research and testing apparatus.	78,216	76,372
Power generating equipment.	46,468	49,042
Office equipment.	190,788	175,294
Motor vehicles and garage equipment.	87,916	81,963
Miscellaneous.	110,208	101,710
	<u>\$3,901,028</u>	<u>\$3,792,708</u>

FINANCIAL ANNEXES

Sales of Films and Other Visual Materials (1961-62 Income)

	Government Departments & Agencies	Others	Total
Production of films.	\$ 558,849	\$ 15,791	\$ 574,640
filmstrips.	50,355	—	50,355
photo services	8,882	—	8,882
Prints—films.	255,667	339,156	594,823
filmstrips.	4,425	80,730	85,155
stills.	53,551	9,367	62,918
Miscellaneous services.	109,742	18,453	128,195
	<u>\$1,041,471</u>	<u>\$463,497</u>	<u>\$1,504,968</u>

Rentals and Royalties (1961-62 Income)

	Non- Theatrical	Theatrical	Television	Total
Canada.	\$ —	\$ 7,264	\$697,745	\$705,009
U.S.A.	62,851	7,494	35,370	105,715
U.K.	347	1,352	9,733	11,432
Other.	2,109	11,874	40,934	54,917
	<u>\$65,307</u>	<u>\$27,984</u>	<u>\$783,782</u>	<u>\$877,073</u>

AUDITOR GENERAL OF CANADA

Ottawa, June 20, 1962.

The Chairman and Members,
National Film Board,
Ottawa.

We have examined the Balance Sheet of the National Film Board as at March 31, 1962 and the Statement of Income and Expense for the year ended on that date and have obtained all the information and explanations we have required. Our examination was made in accordance with generally accepted auditing standards and included a general review of the accounting procedures and of the system of internal control, together with such tests of the accounting records and other supporting evidence as we considered necessary in the circumstances.

As disclosed in the note to the financial statements, the Statement of Income and Expense does not include charges for the value of accommodation, contributions to the Public Service Superannuation Account, accounting and other services provided by other government departments to the extent of approximately \$1,026,800.

Subject to the foregoing, we report that, in our opinion, the accompanying Balance Sheet and Statement of Income and Expense present fairly the financial position of the Board as at March 31, 1962 and the results of its operations for the year ended on that date, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

A. M. HENDERSON,
Auditor General of Canada

APPENDIX I ●●●● PRODUCTION STATISTICS ●●●●

(April 1, 1961 — March 31, 1962)

MOTION PICTURE FILMS PRODUCED BY THE NATIONAL FILM BOARD:

	Originals		Versions & Revisions				Sub-Total			B*	TOTAL
	English	French	English	French	Other	B*	English	French	Other		
NFB Program.....	51	23	20	41	85	1	71	64	85	1	221
Sponsored Program.....	19	0	18	12	0	0	37	12	0	0	49
*Bilingual											

MOTION PICTURE FILMS PRODUCED FOR NFB UNDER CONTRACT BY COMMERCIAL FILM COMPANIES:

	Originals		Versions & Revisions			Other	Sub-Total		Other	TOTAL
	English	French	English	French	Other		English	French		
NFB Program.....	0	0	0	0	0	0	0	0	0	0
Sponsored Program.....	3	0	1	3	0	0	4	3	0	7

ADDITIONAL MOTION PICTURE FILM ITEMS PRODUCED BY NFB:

	News Stories	News & TV Clips	TOTAL
NFB Program.....	50	24	74
Sponsored Program.....	0	49	49
Number of Motion Picture Completions.....			400

ADDITIONAL PRODUCTION ITEMS PRODUCED BY NFB:

	Filmstrips	Still Photo Feature Releases	Flat Picture Sets	
NFB Program.....	33	26	1	
Sponsored Program.....	26	0	0	
Total Number of Production Completions.....				486

APPENDIX II ●●● TECHNICAL OPERATIONS STATISTICS ●●●

(April 1, 1961 — March 31, 1962)

MOTION PICTURE LABORATORIES

	Footage Processed	
	1960-61	1961-62
35mm Black-and-White.....	2,090,262	1,896,405
35mm Color.....	—	82,234
16mm Black-and-White.....	12,801,042	14,152,836
16mm Color.....	4,424,362	4,011,688
	<hr/> 19,315,666	<hr/> 20,143,163

CAMERA

	Footage Exposed	
	1960-61	1961-62
35mm Original Black-and-White negative..	286,274	269,948
35mm Color.....	100,550	117,415
16mm Black-and-White.....	685,811	750,068
16mm Color.....	169,050	140,508
	<hr/> 1,241,685	<hr/> 1,277,939

SOUND AND PROJECTION

	1960-61	1961-62
Studio Hours invoiced.....	2,702	3,110
Location Hours invoiced.....	9,603	9,394
Re-recordings (No. of reels).....	883	973

ENGINEERING

	1960-61	1961-62
Hours invoiced.....	23,267	24,350

ANIMATION AND TITLE PHOTOGRAPHY

	1960-61	1961-62
Animation and Title shooting.....	116,720 ft.	152,025 ft.
Filmstrip Negatives shot.....	283	311

APPENDIX III ●●● DISTRIBUTION STATISTICS ●●●

(April 1, 1961 — March 31, 1962)

THEATRICAL BOOKINGS

	English	CANADA French	Total
Canada Carries On—			
En Avant Canada.....	2,550	167	2,717
Eye Witness—Coup d'oeil.....	2,299	187	2,486
Other.....	181	18	199
	<hr/> 5,030	<hr/> 372	<hr/> 5,402

	ABROAD
United States.....	236
Europe (including U.K.).....	10,104
Africa.....	337
Asia and Australia.....	5,530
Unspecified.....	2,628
	<hr/> 18,835

TELEVISION CANADA — TELECASTS

	English	French	Total
Series.....	1,024	145	1,169
Non-Series.....	3,349	1,149	4,498
	<hr/> 4,373	<hr/> 1,294	<hr/> 5,667

ABROAD — TELECASTS

	Total
United States.....	3,545
Europe (including U.K.).....	1,160
Other.....	655
	<hr/> 5,360

PRINT DISTRIBUTION (NFB Productions)

	CANADA		ABROAD	
	Sales	Loans	Sales	Loans
16mm Prints.....	4,191	7,193	5,072	5,352
Filmstrips.....	30,600	2,200	4,375	250

16mm SHOWINGS and ATTENDANCE

	CANADA	
	Showings	Attendance
British Columbia.....	33,200	2,798,600
Prairie Provinces and N.W.T.....	77,800	4,206,200
Ontario.....	95,000	4,918,300
Quebec.....	30,400	2,202,500
Maritime Provinces.....	33,600	2,070,100
Newfoundland.....	5,000	364,300
	<hr/> 275,000	<hr/> 16,560,000

	ABROAD	
	Showings	Attendance
United States.....	111,000	6,760,000
Europe (including U.K.).....	71,800	7,121,000
Asia.....	26,800	8,335,000
Africa.....	6,700	971,000
Central and South America.....	12,600	2,268,000
Australasia.....	15,300	1,071,000
	<hr/> 244,200	<hr/> 26,526,000

APPENDIX IV ●●● FILM AWARDS 1961-1962 ●●●

Antenna Fundamentals	Diploma of Honor 14th Congress of the International Association of Scientific Film Rabat, Morocco	City of Gold	Gold Medal Festival of the Peoples Florence, Italy
Away from It All	"Chris" Certificate Category: Travel (Public Information) 9th Annual Columbus Film Festival Columbus, Ohio	The Days of Whisky Gap	Grand Prix Grand Prix Eurovision du Film de Télévision Cannes, France Honorable Mention Sociology category Vancouver Film Festival Vancouver, B.C.
The Back-Breaking Leaf	Blue Ribbon Award (1st Prize) Category: Agriculture, Conservation and Natural Resources American Film Festival New York, N.Y.	Les Découvreurs	Diploma of Merit Concours de Films HYSPA (Hygiène et Sport) Berne, Switzerland
Cattle Ranch	Diploma of Honor 14th International Film Festival Locarno, Switzerland Prize for best documentary film Congrès du Spectacle Montreal, Quebec Honorable Mention Science and Agriculture category Vancouver Film Festival Vancouver, B.C.	The Embryonic Development of Fish	Award of Merit International Competition for Film Techniques 4e Congrès de l'Union internationale des Associations techniques cinématographiques (UNIA TEC) Turin, Italy First Prize 6th International Exhibition of the Scientific-Didactic Film Padua, Italy 3rd Prize 2nd International Agricultural Films Competition Berlin, Germany
The Chairmaker and the Boys	Honorable Mention Category: Recreation Films 2nd International Festival of Films for Children La Plata, Argentina	Four Religions (Comparisons series)	Special Citation Ohio State Radio and Television Awards Columbus, Ohio Honorable Mention 2nd International Television Festival Monte-Carlo
Circle of the Sun	Honorable Mention Festival of the Peoples Florence, Italy Selected as "one of the outstanding films of the year" London Film Festival London, England		

**High Arctic—
Life on the Land** Honorable Mention
Documentary category
2nd International Film Festival for Children
La Plata, Argentina

Hors d'oeuvres Award of Merit
Category: Sales and Promotion
13th Annual Canadian Film Awards
Toronto, Ontario

**Life in the
Woodlot** Award of Merit
Category: Children's Films
13th Annual Canadian Film Awards
Toronto, Ontario

Silver Cup of the Province of Salerno
Salerno Film Festival
Salerno, Italy

**Morning
on the Lièvre** Silver Bear
11th International Film Festival
Berlin, Germany

Diploma of Merit
15th Edinburgh International Film Festival
Edinburgh, Scotland

**New York
Lightboard** Special Prize of the Jury
Awarded for the film's originality
(Award created specially to honor this
particular film)
11e Semaine internationale du Film
de Tourisme et de Folklore
Brussels, Belgium

Niagara Frontier First Prize for "best technical effects"
International Tourist Week
Luanca (Asturies), Spain

**Le Niger,
jeune république** Special Prize
Festival of the Peoples
Florence, Italy

Opening Speech Selected as one of the "outstanding films
of the year"
London Film Festival
London, England

The Queen's Plate Diploma of Merit
17th International Festival of Sports Films
Cortina d'Ampezzo, Italy

Roughnecks "Chris" Certificate
Category: Business and Industry
9th Annual Columbus Film Festival
Columbus, Ohio

First Prize
International Industrial Film Festival
Turin, Italy

**Le Sport
et les hommes** Silver Cup
18th International Festival of Sports Films
Cortina d'Ampezzo, Italy

Teeth Are To Keep First Prize
Preventive Medicine category
2nd International Film Festival for Children
La Plata, Argentina

Universe Nominated for final balloting
Documentary Short Subject category
Academy of Motion Picture Arts and Sciences
Hollywood, California

First Prize
Documentary category
Salerno Film Festival
Salerno, Italy

1) Grand Prix
2) Best Documentary Film
3) Prize for best music in films (awarded
to composer Eldon Rathburn)
1st International Festival of Educational
Films
Buenos Aires, Argentina

**Very Nice,
Very Nice**

Nominated for final balloting
Live Action Subject (Theatrical) category
Academy of Motion Picture Arts and Sciences
Hollywood, California

Special Prize of the Jury
7e Journées internationales du Film
de Court-métrage
Festival de Tours
Tours, France

Wrestling

Diploma of Honor
18th International Festival of Sports Films
Cortina d'Ampezzo, Italy

Honorable Mention
13th Annual Robert Flaherty Film Awards
New York, N.Y.

GROUP AWARDS

**CBC
Anniversary Clips**

Coq d'Or
First Prize, Cartoon category
Awarded by Le Club de Publicité de Montréal
Montreal, Quebec

**Road Safety Clips:
Cat and Dog
Ambulance
Railroad Crossing
Tailgating
Life Span**

First Prize
TV Sport and Shorts category
National Committee on Films for Safety
National Safety Council
Chicago, Illinois

FILMSTRIP AWARDS

Cadet Rousselle

"Chris" Statuette and Certificate
9th Annual Columbus Film Festival
Columbus, Ohio

The Seaway

Blue Ribbon Award
Geography and Travel category
American Film Festival
New York, N.Y.

Canada from Sea to Sea

First Prize
Category: High School Subjects
1st International Festival of Educational
Films
Buenos Aires, Argentina

Ti-Jean et les bûcherons

"Chris" Statuette and Certificate
9th Annual Columbus Film Festival
Columbus, Ohio

Owls

Blue Ribbon Award
Nature and Wildlife category
American Film Festival
New York, N.Y.

Uranium

"Chris" Certificate
9th Annual Columbus Film Festival
Columbus, Ohio

Blue Ribbon Award
Industrial and Technical Process category
American Film Festival
New York, N.Y.

APPENDIX V ●●● NATIONAL FILM BOARD OFFICES ●●●

HEAD OFFICE: Ottawa, Ontario

OPERATIONAL HEADQUARTERS: Montreal, Quebec

BRITISH COLUMBIA

Regional Office: Vancouver

Abbotsford

Kelowna

Nelson

Prince George

Victoria

PRAIRIE REGION

Regional Office: Saskatoon

Brandon

Calgary

Edmonton

Lethbridge

Prince Albert

Regina

Winnipeg

ONTARIO

Regional Office: Toronto

Fort William

Hamilton

Hanover

Kingston

London

North Bay

Orillia

Ottawa

QUEBEC

Regional Office: Montreal

Chicoutimi

Joliette

Montmagny

Quebec

Rimouski

Rouyn

Sherbrooke

Trois-Rivières

MARITIME REGION

Regional Office: Fredericton

Campbellton

Charlottetown

Halifax

Moncton

New Glasgow

Saint John

Sydney

NEWFOUNDLAND

Regional Office: St. John's

Corner Brook

Grand Falls

UNITED STATES

New York

Chicago

EUROPE

London, England

SOUTH ASIA

New Delhi, India

SOUTH AMERICA

Buenos Aires, Argentina

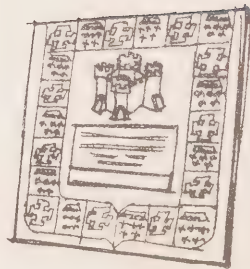
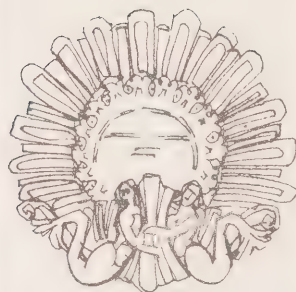
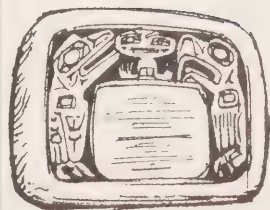
ROGER DUHAMEL, F.R.S.C., QUEEN'S PRINTER
OTTAWA, CANADA, 1962

Price: 25 cents.

Cat. No. NF1—1962

Available from the Queen's Printer

Ottawa, Canada



AI FB
A55



July 22, 1963

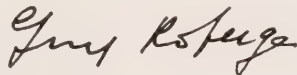
**The Honourable J. W. Pickersgill, P.C., M.P.,
Secretary of State for Canada.**

Sir:

I have the honour to present to you in accordance with the provisions of Section 20 (1) of the National Film Act, 1950, the Twenty-Fourth Annual Report of the work of the National Film Board of Canada for the year ended March 31, 1963.

This report was approved by the members of the National Film Board at their meeting of June 26, 1963.

Your obedient servant,

A handwritten signature in dark ink, appearing to read "Guy R. St. Pierre". The signature is fluid and cursive, with the first name "Guy" being more prominent.

Government Film Commissioner and
Chairman, National Film Board

Nine members
constitute the
National Film Board.

Four of them,
including the
Government Film
Commissioner
who is chairman,
are from the public
service and five are
prominent citizens
representing the
five major
geographical regions
of the country.

At March 31st, 1963,
the members
of the Board were:

Guy Roberge, Q.C.,
Government Film
Commissioner and
Chairman of the Board



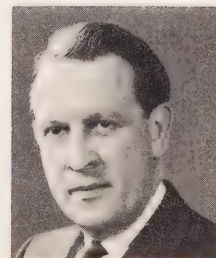
Mrs. Margaret Stevens
Flin Flon, Manitoba



Mrs. Keith Rand
Port Williams,
Nova Scotia



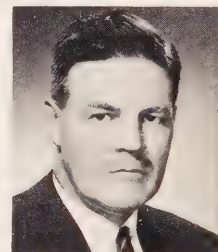
R. Gordon Robertson
Deputy Minister of
Northern Affairs and
National Resources



George V. Haythorne
Deputy Minister of
Labour



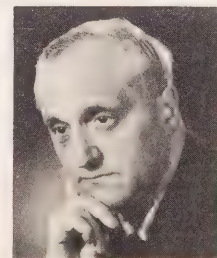
Charles S. Band
Toronto



Lt. Col.
C. C. I. Merritt,
V.C., E.D.
Vancouver



Arthur
Dansereau,
Q.C.
Montreal



Marcel Cadieux
Deputy Under-Secretary
of State for External
Affairs

THE YEAR IN REVIEW •••••

"Pour la suite du monde"



During the fiscal year 1962-63, the National Film Board continued to carry out the responsibilities given to it by the National Film Act: "to initiate and promote the production and distribution of films in the national interest and in particular . . . films designed to interpret Canada to Canadians and to other nations."

The following chapters of this report cover in some detail the activities of the Production, Distribution, Technical Operations and Administration Branches and, along with the statistical appendices, show a steady growth in the Board's work. The year has also been especially notable for important advances in some of these fields.

Distribution figures for 1962-63, for instance, show a significant increase in Canadian use of the Board's films in theaters and on television. Theatrical bookings were up 12%. There were 7,410 showings on television—an average of 20 screenings of NFB productions on each day of the year. For 1961-62 the telecasts figure was 5,667. Community distribution resulted in 277,100 screenings and an aggregate audience of 16,819,400. Canadian community distribution received 9,730 prints of NFB films, 6,046 by means of loans made by the Board and 3,684 purchases by film users across the country.

Abroad 250,900 community screenings added up to an estimated audience of 26,698,000, while television and theatrical contracts, according to reports received up to this time, accounted for a further 4,864 and 14,847 bookings respectively. Prints sent abroad on loan numbered 5,538, and purchases added a further 4,747.

Thus, in Canada and all parts of the world, the Board's films continue their projection of this country and, indeed, increase it.

During the year, the Production Branch produced 410 motion picture items. This total breaks down as follows: 91 original films, 100 revisions and versions, 73 foreign-language versions, 53 news stories and 93 other motion picture film items. Filmstrips produced numbered 43, and 26 photo stories were issued. Detailed information on many of these productions is to be found in the chapter on the Production Branch, but particular reference should be made here to two feature-length films and a series of films.

The feature length films are: *Pour la suite du monde* and *Drylanders*. *Pour la suite du monde* is a story of the islanders on Ile-aux-Coudres in the St. Lawrence River. *Drylanders* is a dramatic presentation of the settlement and development of the prairies and was produced in southern Saskatchewan.



"Drylanders"

The Board also produced a series of trade promotion films to assist trade commissioners in the promotion of Canadian products abroad. (Sample titles: *Hydraulic Tracing, Beef Cattle, White Goods.*) These films, of which 17 were produced during 1962-63, have a length of less than 10 minutes and are designed to give factual and technical information. It is the Board's belief that films of this type can prove efficient in trade promotion and these experimental films should pave the way for Canadian manufacturers to make similar ones to promote their products.

Under the National Film Act, the Board is also to engage in research in film activity, to advise the Governor in Council and to discharge such other duties relating to film activity as the Governor in Council may direct it to undertake. Thus, the Board's Technical Research Division has been responsible for a number of technical innovations in the motion picture field during the year and has provided detailed information on these to Canadian film producers.

During the year also, the Board looked into the possibility of Canadian film producers entering into co-production agreements with producers in the United Kingdom and France. Such agreements, which are fairly common particularly between European countries, facilitate the pooling of creative, technical and financial resources in the production of feature films. Canadian feature film production is only in the initial stages and closer association with producers from other countries should provide a solid base future progress. Representatives of the Canadian film industry and officers of the Board held useful discussions in Europe with producers and government officials there. Progress was made towards an agreement between France and Canada, and many valuable contacts were made in the United Kingdom.

Statistical data pertaining to the Board's 1962-63 production program may be found in Appendix I, page 35.

The Board's production of films, filmstrips and still photographs is designed to increase the awareness of Canadians about the problems and achievements of our people and our country. Outside Canada the Board's production program assists in making the people of other nations aware of the richness, diversity and character of our country.

FILM PRODUCTION

Over the 24 years of the Board's history it has developed a film production team and plant which now permit the creation of films using the entire range of film production techniques: cine-photomicrography, time-lapse (for the field of science), animation, essay film, reportage, compilation of archival film, documentary, dramatized narrative.

Among the new developments this year was the production of two feature-length documentary films (see below) and the impressive multi-screen demonstration seen by thousands at the Canadian National Exhibition in Toronto (see page 19).

"Drylanders"

In fulfilling its primary information function as set out under the terms of the Film Act, the Board has established an international reputation equalled by few if any countries in the world today. (See Appendix IV, page 38, for a listing of the awards won by the Board in 1962-63.)

Two Feature-length Films

The two feature-length films produced by the Board during the fiscal year 1962-63 distinctly follow the documentary and realistic tradition.

Drylanders (70 minutes) is a chronicle of the life of a family of Western pioneers. The film was shot near Swift Current, Saskatchewan. It begins in 1907 when David Greer, his wife Lisa and their two sons settle on new land in southern Saskatchewan, and takes us through to the outbreak of World War II. In fact, it may be said that the venture of the Greer family summarizes the entire epic of modern Western Canada — the courage of the pioneers, the difficulties encountered in settling on new land, the good crops and the prosperous period of 1910-1930, then the depression of the 30's, the severe drought that occurred at the same time, and the changes each of these events imposed on the family. The film ends on a note of hope for better days ahead as rain falls, making the earth fertile once again. Throughout the film the forces of nature, both good and bad — drought, rain, fertility — are the central figures. The film owes much to the talents of the actors, among whom are Frances Hyland and James Douglas.





"Pour la suite du monde"

"Nahanni"

Pour la suite du monde (105 minutes) also holds very closely to documentary reality but, unlike *Drylanders*, it was made without the help of professional actors. The film concerns the inhabitants of Ile-aux-Coudres, an island situated up-stream from the estuary of the St. Lawrence and discovered by Jacques Cartier during his second journey in 1535. For many years white whale hunting, an extensive co-operative enterprise, provided the island with a substantial source of revenue. Last year the islanders, who had abandoned the hunt for the past thirty-nine years, took it up again, using the techniques of their ancestors. They soon became passionately interested in the venture, a truly challenging one, and lived it intensely. The various phases of the hunt succeed one another in rhythm with nature and the seasons, and become part of a world of sacred rituals where the mysteries of the moon, the influence of the tides, ancestral cults and rich traditions prevail. The inhabitants speak a racy, colorful language and, intermingled with the very modern aspects of their lives, are the myths, legends and dances of days gone by. As in *Drylanders*, the subject deals with one aspect of the settlement of the Canadian countryside.

The Physical Reality of Canada

Canada has a physical reality all its own. Moreover, it is one of the few remaining countries in the world where there is still space to be discovered. The following films attempt to give a simple description of this reality, by stressing the factors which constitute Canada's originality — vast expanses of land and water, boundless horizons and sky, the very special quality of the air in winter, and numerous atmospheric phenomena. Such reality is not merely a matter of geography; the Canadian landscape contains signs, colors and landmarks which those who live in its midst perceive intuitively.

Sky — From the top of the Rockies on the fringe of the Alberta plains, the camera captures movements and transformations in the sky which are reflected in the mountain foothills and the undulating prairies. With the help of time-lapse camera techniques, these familiar scenes take on a new appearance in this 10-minute color film.

The Joy of Winter and *Skating*, using children at play as a background, reconstitute features of the Canadian winter. *Skating* manages to reproduce the very special bluish tint of the air and the peculiar quality of the light. These films leave no doubt that the joyful frolicking of children provides a vigorous antidote to the rigors of winter.

On the other hand, *Les bucherons de la Manouane*, a film shown first on the CBC's French television network, reveals the personality of loggers as they work in temperatures that sometimes drop to 54 degrees below-zero.

Nahanni—For the seventh time Albert Faille, an old-time prospector from Fort Simpson, travels up the Nahanni River which flows through the mysterious valley of the Headless Mountains. He has tremendous obstacles to overcome, not the least being Victoria Falls, twice the height of Niagara. Many years ago a message was found near two headless skeletons saying there was gold in the area. Since then, Albert Faille has been searching for it. He remembers those who set off, like himself, but who never returned. An atmosphere of mystery and legend surrounds this area of the Northwest Territories, as though it were seeking to wreak vengeance on any who try to conquer it.

Arctic Circle—The Board produced four films under this title. They were first shown on "Explorations", a CBC English network program. A documentary record of experiences in the Far North, the films were shot just a few weeks before the death of the great explorer Vilhjalmur Stefansson last August. The series takes the form of a conversation between three old friends, all three Arctic explorers: Stefansson himself; Henry Larsen, of the Royal Canadian Mounted Police; and Dr. Trevor Lloyd, chairman of the department of geography at McGill University and a governor of the Arctic Institute of North America. During the first two half-hours Stefansson discusses his 1906 expedition and those that followed. The third program deals with Henry Larsen's famous achievement of the early 1930's when, as captain of the R.C.M.P. vessel *St. Roch*, he opened up the Northwest Passage. The last half-hour deals with previous explorations and the future in store for this vast region of Canada.

The Climates of North America and *The Origins of Weather* both show the influence of climatic and atmospheric factors on human life.

Painting, Music and the Theater

Through their visual acuity and insight, painters are privileged witnesses to the realities of a country. During the year the Board produced two films in color dealing with two well-known Canadian painters—Paul-Emile Borduas (*Paul-Emile Borduas*) and David Milne (*The World of David Milne*). As well as showing the artist's work, each film introduces personal evidence of the man, such as his letters, to shed light on his development and the intent of his works. Another film, *Painting a Province*, is devoted to contemporary New Brunswick painters; their pictures are shown and each artist's concept of his art in relation to his environment is revealed.

George Little, a Montrealer, has devoted much of his life to Johann Sebastian Bach—the composer who, for most Canadians, personifies the purest expression of music. The choir Mr. Little has organized is called the Bach Choir, and in the film *Music from Montreal* the Board retraced

"Arctic Circle" — The late Vilhjalmur Stefansson (left) talks with Capt. Henry Larsen.

"Music from Montreal"





"Les bûcherons de la Manouane"

"Les petits arpents"

the story of this outstanding musical venture. The film, shown first on television, is now available for widespread distribution to interested organizations.

According to the experts, Toronto is the Canadian capital of jazz. It is even on its way to becoming one of the strongholds of jazz in North America, they add. The documentary, *Toronto Jazz*, gives a profile of several of the Queen City's jazzmen and presents their music in the surroundings usually associated with this type of music. Thus the film simultaneously explores certain aspects of Toronto night life.

30 Minutes, Mr. Plummer, was shot during the 1962 Stratford Festival by a crew from the Board's French production section. It is intended to be a meditation on the theater—played not on the stage itself but in those last tense moments before the curtain rises, when the actor, alone in his dressing-room, is getting ready to change into the character he is about to play. Before our very eyes Christopher Plummer and Kate Reid turn into the heroes of Shakespeare and Edmond Rostand.

The Everyday Working World

Against the background provided by three different aspects of Canadian life—a factory, a forest and a farm—three films in the *Temps présent* television series attempt to capture something of the social and personal relationships which exist between a man and his job:

Jour après jour—Here we see a small Quebec town where almost all the people earn their living in the same industry. The camera traces the daily routine of men and women workers in the factory, in the street, in the restaurant and at home, and stresses the monotony of the same gestures, the same machines, the same faces, the same life. The commentary, with the help of a haunting musical score, gives the pictures a new dimension.

Les bûcherons de la Manouane depicts the life and work of loggers in the winter. The film seeks to reveal their true personalities in the light of their isolation, their living conditions in the camps, and their arduous work in wind and snow.

Les petits arpents—Some parts of rural Quebec are slowly losing their population. From father to son the farmers fought the arid soil and cleared the stones from the hillsides to snatch a few acres of arable land. But now, one after the other, they are leaving, and a century of life bound up in the soil is coming to an end. The auction sale then appears as the symbol of this extinction or as the beginning of a venture fraught with uncertainty. Such is the theme of this penetrating documentary about the need for making the best possible use of a nation's land resources.

The World of Children

The Peep Show, a film for the very young, experiments with a simplified form of cartoons.

Fantastique, in color, seeks to encourage children to learn how to handle and use a simple microscope to discover the marvelous world otherwise invisible to them.

Jackie Visits the Zoo, also in color, humorously illustrates the various stages of a boy's instructive incursion into the animal world.

In *The Boy Next Door*, Jimmy and Jacques discover, that although they speak different languages, they still can come to understand one another and become inseparable friends.

The above films are designed for young audiences; the two following films, on the other hand, are intended for adults:

Kindergarten, shot on location in a kindergarten, shows youngsters at play and their relations with their teacher and companions.

Les enfants du silence studies deafness in young children, invites parents to watch more carefully for signs of deafness, and emphasizes the need for early diagnosis.

Sports

During the year the Board produced several films which, apart from closely analyzing physical activities and sports, attempt to bring out the meaning of individual effort, of the battle to be fought or, in the case of team efforts, the framework within which events take place and their social significance.

Thus, in *Rallye des neiges*, the winter colors of the Laurentians are blended with the tense performance of the competitors, as forty drivers set off fully confident they will cover the six hundred miles of snow-and-ice-covered roads chosen for them by the Montreal Sports Motorcar Club which organized this contest.

Runner, on the other hand, is intended for pedestrians, but in this case the pedestrian is Bruce Kidd—a champion runner. Along the driveway skirting the lake in the Toronto suburbs, and in the stadium, Bruce Kidd practises and competes. But in each case he is entirely alone. His particular venture is the individual struggle against time, the patient and controlled accumulation of the energy he must use cautiously with each breath until the final victory is won. As the commentary, written by the poet W. H. Auden, says: "Pleasing to the ear are clapping crowds, but the cold stop-watch tells the truth . . ."

Natation emphasizes the importance and earnestness of preparations for the Olympic Games. In accepting the Olympic ideal, Canadian swim-

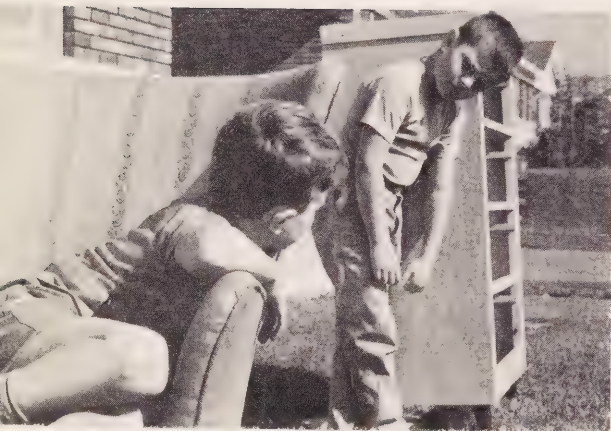
"Kindergarten"

"Runner"



"The Boy Next Door"

"Les enfants du silence"



mers Marie Stewart, Madeleine Sevigny, Allison Glendenning, Steve Rabinovitch, Richard Pond, and their coaches, also accept a way of life which is revealed in their training, in scenes from their private lives and their life as a group.

The Calgary Stampede, typical of fifty similar events which take place year year, keeps the memory of the grand old days of the pioneers alive in the West. *Nomades de l'ouest*, a film about this impressive event, illustrates the deep need for establishing the foundation of a tradition that is still young.

Major Film Series

The History Makers — In the first two years of producing this series (1960-61 and 1961-62) the Board completed eleven films relating to the struggle for responsible government during the first half of the 19th century and the crucial years preceding the advent of Confederation. During the fiscal year 1962-63 a no-less-important period of Canadian history was tackled, namely, that of the great discoveries made by Europeans in the 16th and 17th centuries and the exploration of the new continent. The first films of this second group will be completed in 1963-64.

Comparisons — In this format, the Board has undertaken five productions which compare Canadian realities with comparable types of reality elsewhere in the world. The three countries involved are Canada, Brazil and Nigeria. The situations selected concern marriage, local leadership, apprenticeship, the artist, and the grandparent. These films will be released in 1963-64.

Lewis Mumford on the City — In the six half-hour films included in this series, to be shown first over the English and French television networks early in 1963-64, the deepest aspects of the phenomena of large cities are analyzed with the help of the well-known thinker and sociologist, Lewis Mumford. The city is studied as a collective human function, first from a historical viewpoint and then by observing manifestations that are part of the development of large modern cities. These films actually extend beyond the framework of town planning and sociology and attempt to grasp the significance of the urban phenomenon as a whole.

Ceux qui parlent français is a series of six half-hour films describing the French world community and the influence of French culture throughout the world, particularly in Africa, Europe and America. The first two films in the series were completed during 1962-63.

Trade Promotion Series — The purpose of this series of short films, seventeen of which were completed during the year, is to promote the export of Canadian products. Canadian trade representatives are being supplied with prints in various countries throughout the world. Each film

deals with a Canadian product or manufacturing process, and describes its quality, advantages and improvements. Versions of these films are being produced in several foreign languages.

Sponsored Films

A total of 21 Federal Government departments and agencies sponsored films during the year. The following films, considered to be of particular interest, are given as examples of films completed in 1962-63:

Trans-Canada Journey (produced for Trans-Canada Air Lines) — A panoramic view of Canada in color, from Newfoundland to Vancouver Island, as seen from a powerful jet airliner.

Plan to Survive (produced for the Emergency Measures Organization) — This film dramatically illustrates the measures which have been planned or are recommended to face the consequences of nuclear attack. Efforts of various emergency bodies are also described in detail.

Radioactive Isotopes (sponsored by the International Commission on Atomic Energy and produced in cooperation with Atomic Energy of Canada Ltd.) — A documentary filmed at Chalk River and designed for medical technologists in underdeveloped countries, in which the use of radioactive isotopes in diagnosis and treatment is explained.

Aircraft in Forest Fire Control (produced for the Department of Forestry) — Aircraft play an important part in preventing or controlling forest fires. Planes can be used for preventive inspection and for spraying, as well as for transporting fire-fighters. This film is intended for training persons active in this field.

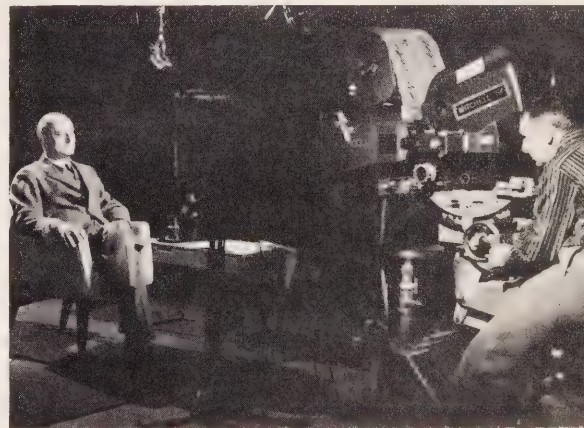
What is Leadership? (Department of National Defence) — An analysis of the factors which explain and define the innate talent of a leader.

Community Pastures (Department of Agriculture) — Farmers in northern Saskatchewan, with the help of provincial and federal authorities, have succeeded in transforming marginal land into splendid community pastures where numerous herds are now grazing. By depicting one of these successful ventures the film illustrates the way in which land has been put to better use in western Canada, particularly since the last war.

Foreign-language Versions

Foreign-language versions of films play an important part in Canada's information program throughout the world. This year the Board produced 73 versions of its films in 18 languages. Versions in the Singhalese and Burmese languages were included in the Board's program for the first time.

Also for the first time, a major production was "lip-sync dubbed" into a foreign language; the film was *Lonely Boy*, the language Spanish.



Scene from film on John Cabot, one of several on discovery and exploration of Canada, in production during 1962-63.

Lewis Mumford on camera during production of the series "Lewis Mumford on the City".



Shooting one of the films in the series "Ceux qui parlent français".

"Nomades de l'ouest"

German, Spanish, Dutch and Portuguese poets translated the poems of Archibald Lampman which, it will be recalled, constitute the commentary of the film *Morning on the Lièvre*.

Whenever possible, the Board arranges to have dialogues and commentaries recorded in the countries where the versions are to be used, thus ensuring that the language is in keeping with the most up-to-date phraseology. To that end, during the year under review, contracts were negotiated with producers in Egypt, Italy, Yugoslavia, Ceylon and Pakistan. Similar contracts are being negotiated in South Korea and Burma.

Newsreels

These short films, dealing with new or familiar aspects of Canadian life, are shown in theaters and on television in all parts of the world through the facilities of newsreel distributors in London, New York and Paris, as well as through other local German, Belgian, Dutch, Polish and Mexican distributors.

Fifty-one topical newsreel items released during the year were included in 2,533 filmed newsreels distributed in over 100 countries.

Magazine Series

The footage for this series is provided by re-using material originally shot for the newsreels. Each film comprises two or three related subjects. Five such magazine films were produced during the year, thus increasing the total to 28.

FILMSTRIP PRODUCTION

In 1962-63 the National Film Board produced 43 filmstrips, consisting of 21 originals and 22 versions. Of this number, 17 were produced for sponsors.

In line with the increased use of other audio-visual aids, filmstrips are becoming more and more important in Canada, particularly in the schools. Developments and improvements are closely followed by the Board both in the audio-visual field and in the field of pedagogic concepts. The latest results of research and discussion are taken into account in producing filmstrips.

Thus, from the way it was designed, the filmstrip *The Monarch Butterfly* invites active participation of the spectators during projection. This method is based on present-day educational concepts and will serve as a pattern for a series of filmstrips now in process.

Several of this year's productions were part of the series of color filmstrips dealing with the physical and human geography of the Far North. A filmstrip on Eskimo sculpture and another on graphic art have been added to the six included in this group.

Five filmstrips were added to the already substantial group dealing with the geography and economy of the Prairies.

Safety on the Slopes was prepared in record time and was available to the public at the opening of the skiing season.

Two new productions, sponsored by the Department of Mines and Technical Surveys, one dealing with Toronto and the other with Vancouver, have been added to the *Canadian Cities* series.

The Department of National Health and Welfare sponsored several instructional filmstrips on the organization of first-aid in the event of a nuclear war.

During the year the Board began the production of a series of film slides which, in certain cases, may prove more effective than filmstrips.

In addition to the above-mentioned departments, filmstrips were also sponsored by the Department of Labor, the Department of National Defense, the National Capital Commission, the National Gallery, and the Public Archives.

STILL PHOTOGRAPHS

Photostories

Over 200 Canadian newspapers, from big-city mass-circulation dailies to small weekly newspapers serving remote communities, ordered National Film Board photostories last year. Through words and pictures supplied by the Still Photography Division, millions of Canadian newspaper readers read stories dealing with such aspects of Canadian life as the successful Alouette artificial satellite, the rigorous role of the wife of the Governor General in national life, the advances made in Canadian oceanography, and the peace of Christmas in a far-off snowhouse on the rim of the Arctic.

The total Canadian audience reached by the 26 NFB photostories released to Canadian newspapers during the year was estimated at nearly 100,000,000 readers. Add to this the viewers and listeners to Canadian radio and TV stations, and the readers of publications serviced by Canadian Press wire service, who among them used half a dozen of the year's photostories, and the average audience for each fortnightly photostory exceeded 4,000,000.



"The Monarch Butterfly"

In the United States, 18 of the year's photostory releases were accepted for distribution by either Associated Press or United Press International.

Overseas, from Finland to Japan, the Philippines to Chile, Great Britain to the Congo, NFB photostories were ordered in 38 different countries and were placed through several large news agency networks. They showed millions of people glimpses of the Canadian scene, the scientific achievements of the nation, the interests of its people. From the Christian Science Monitor in Boston to the Manchester Guardian in England, from Eve's Weekly in Bombay to international, electronic, farming, geographic, religious, true adventure, and trade magazines, the photostories released by the National Film Board opened a window on Canada and Canadians for a multitude of people of many races, creeds and backgrounds. Distribution of such information encourages national awareness at home, promotes trade, confidence and respect abroad.

Photo Library

The photo library of the Still Photography Division is an important source of pictorial information about modern Canada. It is a permanent national picture collection as well as an up-to-date source of pictures for government, the Canadian public and newspaper and magazine editors in Canada and abroad. Thousands of people who wish to gather information about Canada used the resources of the still-photo library to find it.

Students and scholars, civil servants and scientists, editors and authors, purchased over 100,000 pictures of Canada from the photo library last year. These pictures went to remote regions and large urban centers. They were seen in textbooks, on television, in newspapers and magazines. The requests came from every province, from the United States and from across Europe. Pictures were requested by 285 different agencies.

During the past fiscal year, some 35,000 pictures of Canada were edited by the photo library. About 50% of these came from commercial photographers across the country; the remainder were the work of the division's two staff photographers. Some 7,000 pictures were finally selected, catalogued and indexed. These pictures portray many facets of Canada's culture, society, economy and geography.

The photo library's collection of photographs and transparencies now numbers 175,000 pictures, illustrating over 3,000 subjects, and is available to everybody, everywhere, interested in Canada.

"Safety on the Slopes"



TECHNICAL OPERATIONS • • •

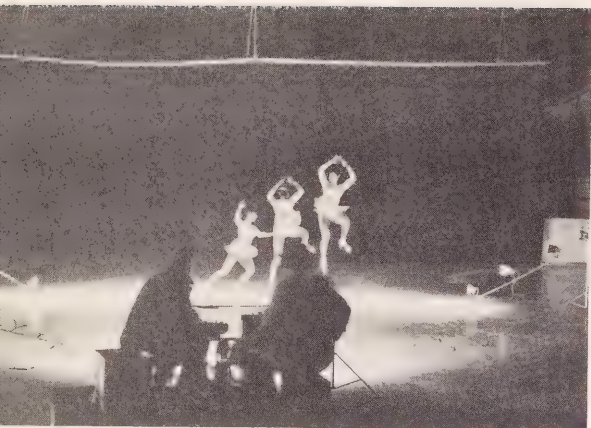
This Branch of the Board supplies such technical facilities as laboratory processing, sound recording, camera operations, animation and title shooting, special effects, engineering, maintenance and technical research. Appendix II, page 36, provides a summary of Technical Operations statistics.

In the production of a creative product such as a film, the technical staff can contribute substantially to the artistic quality. For no matter how imaginative and original may be the concepts of the film-maker, the finished production will not attain its maximum effect without adequate technical support. Hence the importance of the technician.

As a result, the role of the Board's Technical Operations Branch extends well beyond mere daily output, or ensuring that films are of uniform technical quality, or keeping equipment in perfect working order. The Branch must keep well to the fore in matters relating to cameras, machines and studio equipment in order that the technical and mechanical aspects of film-making may meet all the new needs of cinematographic creativity. Film-making concepts change rapidly; techniques must be adaptable to these changes.

Technical Operations Branch staff members belong to various national and international professional associations and frequently visit other photographic installations, studios, etc., to ensure that NFB keeps abreast of latest developments. The Board maintains its own technical research division, and the results of its work, together with summaries of other interesting technical developments at NFB, are distributed regularly, through a technical bulletin, to more than 600 interested individuals and organizations.

During the year the National Film Board was authorized to proceed with the development of a consolidated photographic service center in Ottawa. A major objective of the new section will be to reduce the cost of supplying the photographic requirements of various Government departments and to prevent duplication of installations and services. Automatic developing and printing equipment will be installed and consultative and training facilities will be provided. The Board's technical staff spent considerable time, along with officials of the Department of Public Works, planning the technical requirements and specifications for the premises in which the consolidated photo processing center will be established.



Multiple exposure unit

TECHNICAL DEVELOPMENTS

Among the unusually large number of technical development projects undertaken during the fiscal year were:

Portable Panning Machine

On occasion the Board finds it necessary to do animation shooting of extremely valuable paintings or other objects which cannot be removed from their present location because of the danger of atmospheric deterioration or for security reasons. Under these circumstances it is usual practice to take camera equipment to the museum or gallery in question, so that shooting may be done on the spot. This year a portable panning table was developed. The purpose of this equipment is to provide motion of the painting or other objective art under the camera in order to give movement to what otherwise would be a static shot.

Color Sound Unit

A sound track applicator was developed for use on the 35mm color processing machine. The applicator permits a small bead of viscous solution about 1/10 of an inch wide to be applied to the emulsion surface of the 35mm film. Extremely rigid tolerances must be maintained to avoid having any of this solution bleed into the adjacent picture area located about 1/5000 of an inch away from the point of application.

Revolving Camera

One of the new animation films under production this year required the pictorial effect of objects tumbling freely in space. For this purpose a special mounting was designed, which permits the camera to rotate freely through 360 degrees. Electrical power from the camera motor is supplied through a slip-ring device. Camera rotation speed can be set at any point up to 50 revolutions per minute.

Multiple Exposure Unit

For the physical fitness program, photographs were required showing progressive action in complicated figure-skating movements. An electronic triggering device was designed to fire flash units, four times in sequence, to record several progressive images during the execution of a particular movement. The duration of each flash could be varied between 50 to 3/100,000th of a second.

C. N. E. EXHIBIT

The Branch provided assistance in setting up the Board's display at the Canadian National Exhibition. The erection and maintenance of the multi-screen spectacle involved many technical aspects, as did the provision of adequate projection equipment and other services for the extensive exhibit. Full details may be found on page 19.

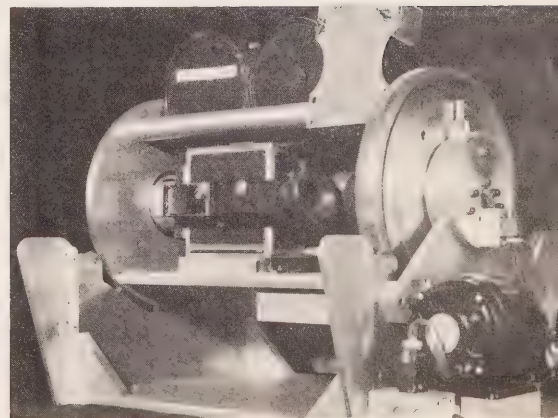
STAFF TRAINING

Most of the staff for the Branch is recruited at the apprentice level, and during the past year 25 junior members of the technical staff attended a special two-week course for extra instruction. The course covered basic photographic theory, as well as study of more complex problems associated with recent technological developments in photography.

TECHNICAL ASSISTANCE

The Director of the Branch and the Senior Technical Officer, on behalf of the Canadian Government's technical aid office, worked on assignments in Ceylon and Africa during the year. These projects involved a study of government film production activities as well as assessment of the possibility that Ceylon's government might provide aid in establishing a feature film industry in that country.

Revolving camera



*Appendix III, page 37, provides a summary of
Distribution Branch statistics,*

DISTRIBUTION IN CANADA

To show the extent of NFB film distribution throughout the country — in other words, to establish in a tangible way how closely the National Film Board is linked with the life of Canadians — one should take note of several relevant facts.

First, one must realize that, through a nation-wide 16mm community distribution system, Canadians everywhere have convenient access to NFB films. By means of this system, 16mm films are available locally from public libraries, educational film libraries and film councils, and through film programs which circulate to thousands of communities. To nourish this channel of distribution, the Board put 9,730 prints of its films into circulation this year. Films distributed through this network were shown approximately 277,100 times in 1962-63; the audience looking at them was estimated at 16,819,400.

Secondly, one must take into account that theaters in Canada are using NFB short subjects more frequently than formerly. During the year the number of theatrical bookings rose to 6,056 as compared with the previous year's 5,402 — an increase of 12%.

Finally, to complete the overall picture of distribution in Canada, one must realize the enormous audience reached by showing NFB films on television. Although exact standards of measurement are difficult to apply to the television medium, it is estimated that hundreds of thousands of people see each telecast of the Board's films. In 1962-63 the number of telecasts went up from the previous year's total of 5,667 to a new high mark of 7,410, an increase of 1,743 for the year.

To be more specific: when a film like *Patinoire* is shown for six weeks in a theater in Montreal; when some 50 new NFB films are shown on television through private or Canadian Broadcasting Corporation stations in the course of a year; when a film guild in Quebec City uses NFB short films on every one of its programs; when in universities and high schools thousands of students discover the many faces of their country through the works of NFB film-makers; and when 300 art lovers attend the premiere of a film devoted to the painter Paul-Emile Borduas — then one has at hand a set of significant facts to illustrate the role played by NFB in Canadian life. In most cases, such distribution is particularly effective because the audience is in a receptive mood and because viewers are seeking from NFB films more than mere diversion.

Similarly, when NFB films are shown on television, the viewer is looking for a cultural or an informative element in them, and the aggregate audience reached is most impressive.

On the other hand, during the past year there were a number of occasions when wide public attention was directed to the varied aspects of the Board's work, with consequent brisk public demand for its films. NFB's participation in the Canadian National Exhibition at Toronto, August 17th to September 3rd, may be cited as an outstanding example. There, the former Art Gallery Building was occupied entirely by an NFB exhibit divided into six general areas, including two theaters. Under the general theme of "Canada in Pictures", the exhibit illustrated varied facets of the visual arts in this country. During the 15 days of the Exhibition, more than 168,000 people visited the NFB exhibit.

Visitors entering the building were greeted by a multi-screen display which involved the simultaneous projection of pictures from thirteen 16mm films onto a semi-circle of screens. The whole effect was that of a cross-section of Canadian life, captured on film. The spectacle created a great deal of favorable comment by word of mouth and through articles in the Toronto newspapers.

The second area presented a short history of communication by pictures, the subjects ranging from primitive carvings through early cinematographic equipment to the modern motion picture camera. In the third area, the use of films and filmstrips in education was demonstrated. Four push-button-operated filmstrip projectors received the equivalent of two years' normal use during the course of the Exhibition. In this area, too, time-lapse photography was explained by means of an actual studio set-up in full operation.

The final display area showed the various ways in which NFB films are distributed throughout the world. A focal point of this section was an opaque model of the earth in which the area of Canada was represented by a transparent screen on which selections from various NFB films were projected.

The two 16mm theaters were in almost constant operation. The larger, seating 100, ran programs of current and popular NFB films; the smaller, seating 40, ran NFB films that had been specially requested by individuals and groups.

As a result of the attention thereby directed to the National Film Board and its films, there were numerous additional requests for the Board to participate in other public events. For example, the T. Eaton Company invited the Board's participation in its "Canadiana" festival; this resulted in several hundred screenings of NFB films to large audiences in the Company's stores in Toronto, Hamilton and Montreal. At the Canadian



NFB exhibit at the 1962 C.N.E. drew more than 168,000 people.



Children on tour at Royal Winter Fair, Toronto, visit NFB exhibit.

Book Fair, held for the past five years in Montreal, the Board arranged 100 screenings of nine new films to an aggregate audience of 6,266 people. At the Canadian Camera Fair, in Toronto, more than 6,000 spectators saw a variety of Canadian films, including *Trans-Canada Journey*, *Morning on the Lièvre*, *Snow* and *City of Gold*. The Royal Winter Fair, also in Toronto, provided another occasion where thousands of people saw the Board's productions.

At the National Research Council in Ottawa, where the local film council arranges regular screenings, an average of 700 people attend each month to see the Board's most recent productions.

Frontier College, with headquarters in Toronto, was one of many organizations which cooperated with NFB to an unusual degree during the year. Its members are young men, generally college undergraduates, who work during the summer in mines, forests, railway section gangs and on numerous construction projects of one kind and another across the country. After working hours, they teach their fellow-workers — many of them not too long resident in Canada — some basic facts about Canada, its people, customs and institutions. The Board's films are considered an excellent supplement to the instruction given by the young teachers — so much so, that last summer 480 film screenings were presented to audiences totalling 7,600. Several of the films shown were in foreign-language versions, including Italian, Portuguese and German.

Whatever the method used to distribute its films, the National Film Board is striving toward one objective: to reach the widest possible audience. Naturally enough, the users of NFB films are themselves trying to reach certain other objectives. Some look at films to find answers to particular problems; others use films to illustrate a lesson or to emphasize a point; still others are interested in the cinematographic values. But, whatever the reasons for screening them, it is evident that the Board's films are a unique supplement to Canadian information and culture.

In the following paragraphs detailed information is provided about the results obtained during the year via the threefold network of film distribution: showings by community groups, theaters and television.

16mm Distribution

Everywhere in Canada the public has access to NFB films, thanks to a large and still-growing network of public film libraries, distribution circuits, film councils and numerous organizations of many types. And through its six regional and forty-three local offices the Board supports the efforts of these organizations to provide an orderly and efficient film distribution service to a vast public.

It is a system which demands constant adjustment, for audience needs

change with the years. For example, the public now are much less disposed to accept intact a program of varied films. Very often they demand films which respond precisely to a particular need. Through television people may acquire a general knowledge about a variety of subjects, but they turn to the 16mm motion picture when they want to focus their attention on a particular theme at a given moment. In many cases a film becomes an integral part of a course of study. This evolution in the needs of the public is reflected in the growth of film libraries, of which there are now over a hundred in this country. The public is making increasing use of the services of film libraries which can respond immediately to specific demands. The Montreal municipal film library alone loans out between 400 and 600 NFB films each month. In fact, 13% of the Board's Canadian film distribution is achieved through film libraries.

In order to meet needs which may vary from place to place, the Board groups its films under various headings in accordance with the needs of the public for which they are specifically intended. Thus for universities and classical colleges, films may be provided to probe deeply into a subject or to provide a general view of that subject. Series such as *The Earth and Mankind*, dealing with the uneven distribution of food among the different races and with the world's hunger problems, and *The Crossroads of the World*, presenting a historical review of the Arab world, seem to afford particular interest to higher education students.

To elementary schools, NFB makes available films on geography and the country's resources, such as *Cattle Ranch*, *Wildlife of the Rocky Mountains*, *Portrait of a Province*, *The St. Lawrence Seaway* and *Mountains of the West*.

Boys and girls who were born during the 1939-45 war and who are members of youth organizations will be offered, among other short subjects, the series of thirteen films entitled *Canada at War*, which will be a real lesson in history for them. In secondary schools, a selection of films as varied as *An Introduction to Jet Engines*, *Circle of the Sun*, *The General Assembly (U.N.)*, and *The World at Your Feet* will often complement lessons in physics, contemporary history or botany.

In sum, 16mm distribution can be said to be the one which endeavors, by various means, to make available to the public the films they want at the time they want. In the course of the year there were 277,100 presentations in Canada of 16mm NFB films to an estimated total of 16,819,400 spectators. In the same period, also, the Board put at the disposal of this Canadian distribution network some 6,046 prints of its films as well as selling 3,684 prints to film libraries and other users.

Cinema and Education

There are close bonds between cinema and culture. Many students be-

Education authorities from Barbados visit NFB headquarters in Montreal.



long to film societies where they have opportunity to see major film productions from many countries. In addition there are student film societies that take a particular interest in short films. Furthermore, all over the country the use of films as a means of education, as an integral part of a course, has become more and more popular in educational institutions. Thus it is that, with the full support of the Quebec department of education, the National Film Board has drawn up a program of educational short films for the 124 teacher-training schools in the province. In these schools, therefore, future teachers will become more familiar with that increasingly important aid to teaching in the classroom — the film.

Students at teacher-training schools during the year saw the following films: *Four Teachers*, a comparison of the attitudes of four teachers in as many countries; *Eternal Children*, a film dealing with training of children with a low I.Q.; *Music for Children*, a short subject on how to teach the first elements of music to children; *Mathematics at Your Fingertips* (on the recommendation of the public education department, the Province of Quebec bought 12 copies in French and two copies in English of this film) and *Dance Squared*, two films on different aspects of mathematics. Also on the program distributed to teachers' colleges were the films *The Story of Cinderella*, made from children's drawings, and *Elèves-Mâitres*, dealing with the training of teachers. Most Quebec teachers' colleges have used or will use this program of films.

On invitations from Mount Allison University in New Brunswick, and from St. Francis-Xavier in Nova Scotia, NFB representatives assisted in training student teachers in the utilisation of films in the classroom.

Interest in educational films was shown in a different way at the University of Manitoba. There, students have formed several film guilds, each serving such groups as students in architecture, in engineering and in geography, as well as a group interested in studying the art of cinema. These film guilds, with access to two projectors and all the necessary equipment, have regular showings and very often get their films from NFB.

The University of Alberta reorganized its film services, and its film library is specializing more and more in educational films. In addition, at the University of Alberta there is an audio-visual service in the teachers' college. This means that film automatically becomes an integral part of the course given to some 2,000 student teachers.

During the year, Brescia Hall and Christ the King College, both affiliated with the University of Western Ontario, used 30 films as a regular adjunct to teaching. The universities in Nova Scotia used 94 films in a single three-month period.

Film Workshops

In the Province of Quebec the "Cercles de Fermières", an organization for women in rural communities, has 750 branches grouped into 23 federations. During the year, in collaboration with this organization, the Board undertook a wide program of film workshops. Each unit of the Cercles sent at least two delegates to full-day workshops held in various areas. In the first phase of the program, 15 workshops were held, attended by 250 Cercles representatives who will supervise efficient use of films in their respective home areas.

Film Cavalcade in Victoria

In Victoria, B.C., the National Film Board collaborated with the municipal library and the school board's adult education department in a series of successful film evenings. This project, called "Film Cavalcade", aimed at showing the people of Victoria a selection of films produced by NFB. From October 2, 1962 to March 1, 1963, 20 film nights were held. Each attracted more than 460 people. The adult education department of the Victoria school board also incorporated these film programs into its regular courses. The department assumed the responsibility of organizing the film evenings; the municipal library took responsibility for printing the programs. In addition, for each of the showings, the library organized an exhibition of books dealing with the same topics as the films. For its share, NFB provided the films and arranged publicity in newspapers and on radio and television.

And in Montreal . . .

At the other end of the country, in Montreal, arrangements were completed for a network of 13 film libraries and depots to serve the metropolitan area. Already this network is answering requests for thousands of films each month.

Theatrical Distribution

Distribution of National Film Board short films through Canadian theaters increased by approximately 12% during the past year. Bookings totalled 6,056 in 1962-63, as compared with 5,402 the year before. Estimates of the audience reached indicated that several million people saw NFB shorts in Canadian theaters during the year.

This increase was due, at least in part, to increased exploitation of the Board's productions. Publicity and advertising in trade papers, direct mail communication with distributors and exhibitors, and personal calls by NFB field representatives combined to increase the interest of theater managers in the Board's films, and increased distribution resulted.

During the year, 23 films were released to Canadian theaters. The titles in French were: *Un métier pour Ekaluk*, *La longue randonnée*, *Escale de verdure*, *Matin sur la Lièvre*, *Le castor*, *Le soleil perdu*, *La truite de rivière*, *Le jeu de l'hiver*, *Ma carrière financière*, *Patinoire*, *Le coureur*, *Mouvement du ciel*, *Le monde de David Milne*.

Releases in English were: *Winter Rally*, *My Financial Career*, *Trout Stream*, *Nahanni*, *The Water Dwellers*, *Runner*, *The Joy of Winter*, *A Christmas Fantasy*, *Sky*, *The World of David Milne*.

Two of these films, *Nahanni* and *Patinoire*, were particularly successful. *Nahanni* was released with an extensive publicity campaign — theater lobby displays, television interviews, newspapers advertisements, and premieres attended by prominent guests. In less than seven months, this film was booked by 142 theaters across the country; in Calgary and Edmonton it was shown for three consecutive weeks. In Toronto 30,000 people saw the film in a three-week period. Among the French films, *Patinoire* achieved notable success. It was shown for six consecutive weeks in Montreal and it is estimated that 25,000 people saw it in one theater alone.

Television

The audience seeing NFB films on Canadian television stations continues to grow. This year the number of telecasts of the Board's productions rose to 7,410, an increase of 30% over the year before.

As it has for the past several years, the Board continued to provide series of its new films to the Canadian Broadcasting Corporation for first screening on television, and then made the same films available for 16mm community distribution. On the French television network the *Temps présent* series ran half an hour once a week for 26 weeks from November 1962 until June 1963. On the English national television network, several new NFB films were incorporated into "The Lively Arts" and "Explorations". In addition to these regular network telecasts, both private and CBC stations used a large number of NFB films other than the series items.

During the last quarter of the year the Board made available to TV stations two series of films grouped under the titles "Woman's World" and "World of Wonder". Each consisted of 26 half-hour programs. Each series is also available in French. Early reports indicate the two series will be widely used; already three stations have contracted to play the first group of films and four stations to play the second.

During the year the CBC network telecast 13 NFB films under the title "Playground Series". They dealt with the geography of Canada, its wildlife and the opportunities for pleasant vacations in various parts of the country. The aim of the series was to promote inter-provincial travel.

With the cooperation of the Thomas More Institute for Adult Education, the independent Montreal station CFCF-TV presented "The Liberal Arts", a series of 33 educational telecasts using NFB films.

As well as offering these special series, the Board invites television stations to choose, from its entire film library, any selection of films adding up to 1,000 minutes of screening time. From the inauguration of this service in June 1961 until the end of March 1963, stations booked and televised NFB films totalling 28,000 minutes, equal to 466.6 hours or 20 days of television around the clock. During this fiscal year, 14 television stations from such widely separated locations as Ottawa, Timmins, Medicine Hat, Edmonton, Quebec, Rivière-du-Loup and Corner Brook, renewed their contracts for 1,000-minute blocks of film. A Moose Jaw station booked 3,000 minutes, and one in Quebec booked films totalling 2,000 minutes of screening time.

French Films on the English Network: With the collaboration of the English network of the CBC, the National Film Board last year embarked on an experiment which is worthy of note. English versions were made of a series of films which had been shown previously on the French television network. This was the series *Les brûlés*, about the colonization of Abitibi at the time of the "back to the land" movement during the depression in the Thirties. In French, this series was made up of 8 half-hour episodes. Condensed into four episodes, but still retaining the most significant events and facts, the series was dubbed into English by the same actors who played the roles in the longer French version. Under the title *The Promised Land*, the English network of the CBC and most of its affiliated stations televised these four episodes in September and October, 1962. Earlier, in August and early September, English versions of six films dealing with various aspects of French Canada were televised. They were the following: *The Gold Seekers* (*La soif de l'or*); *Country Fairs* (*Foires agricoles*); *Visit to a Foreign Country* (*Québec — USA*); *Strangers for a Day* (*Pour quelques arpents de neige*); *Day after Day* (*Jour après jour*); *September Five at Saint-Henri* (*A Saint-Henri le 5 septembre*). This experiment met with considerable success and it is proposed to continue it.

INTERNATIONAL DISTRIBUTION

Canadian films, in 1962-63, were shown in more countries and were seen by more people abroad than in any previous year, according to reliable estimates reaching the Board.

The distribution operation abroad was extended to additional countries during the year. Tens of thousands of 16mm and 35mm prints are in circulation on all continents, and are being shown in cinemas, on television, and by universities, schools, government agencies, community groups and business firms. During the year the Board despatched 5,538 16mm prints to libraries around the world and sold another 4,747 16mm prints. In addition, printing materials for several films were made available, under



Settlers travelling by barge to the Abitibi region, in scene from "The Promised Land".

At the U.S. Library of Congress, Canadian Ambassador Charles Ritchie (center) examines picture from "City of Gold", one of a group of NFB films he presented to the Library for use of U.S. scholars. With Mr. Ritchie is Grant McLean (left), NFB director of production, and L. W. Chatwin, chief of NFB film distribution in the United States.



contractual agreements, to film distributors who made prints for theatrical exhibition, television transmission and print sales, thus adding substantially to the number of prints in circulation and to the size of Canada's film audience abroad.

Many of the films distributed in foreign lands are made available in the language of these countries. In addition to films in English and French, approximately 400 prints in sixteen foreign languages were placed in distribution abroad. Foreign-language prints have a determining influence on the extent of film distribution in countries where neither of Canada's two official languages are spoken.

In pursuing the objective of its international operation, which is to develop in other lands a knowledge of Canada and Canadians, the Board assigns priorities to a number of countries. In this scheme of priorities the United States of America ranks first.

United States of America

In the U.S.A., the three main channels for distributing films—the cinema, television and the 16mm library—are extensive and well-developed. Through them, the Board reached many millions of U.S. viewers during the year.

Eight theatrical distributors were active in arranging theatrical exhibition of some forty NFB shorts during 1962-63. A significant distribution agreement was made with a newly formed theatrical distribution company called Quartet International. By using seven award-winning NFB shorts, this company produced a 90-minute feature entitled "Seven Surprises". It will go into distribution next year.

A total of 3,427 telecasts took place during the year. The principal outlets for NFB television programs were the 65 educational television stations which ran 36 NFB films in a children's series and on many one-hour programs. These stations also acquired the rights to other television films such as *The Crossroads of the World* series. Most of the telecasts on commercial stations consisted of travel films.

The film which made the strongest impression on the U.S. television screen was *Universe*. Transmitted simultaneously in New York, Chicago and Los Angeles at 7:30 p.m. and 10:00 p.m. on November 15, 1962, *Universe* made an impact on viewers and was widely acclaimed by TV critics. "Superb program", "top flight animation", "rewarding experience" wrote the columnists. "Astronomical!" exulted WPIX, when a survey indicated that almost 3,600,000 people had seen the program when transmitted by that station to the New York metropolitan area.

Universe was also widely circulated in 16mm for showings by community groups. The National Aeronautical and Space Administration has

arranged for a print of this film to accompany each of its fifty "space-mobiles" scattered throughout the world for exhibition purposes. Prints were also sent to the film libraries located in nine Canadian Consulates and the Canadian Embassy in the United States.

In 1962 there was continued expansion of the travel film program, which is a joint effort of the Board, the Canadian Government Travel Bureau, provincial and civic tourist offices, and transportation and other Canadian companies. The travel program is specifically aimed at attracting tourists to Canada. Fifteen new titles were placed in distribution, bringing to 127 the number of films being circulated. Approximately 8,200 prints are in circulation. During the year there were approximately 139,000 screenings and 2,400 telecasts to an estimated audience of 22,000,000. According to information received by the Board, one out of every five U.S. tourists visiting Canada claimed to have seen Canadian travel films prior to visiting this country.

Europe (including the United Kingdom)

The United Kingdom and Europe constitute the next largest distribution market for the Board's films, after the United States. Recognizing this, the Board opened an office in Paris, in the fall of 1962, to serve as an extension of the London office in dealing with the Latin countries of Europe and with North Africa.

During the year several new films were released to theaters in Norway, Germany, Belgium, Portugal, Ireland, France, the United Kingdom, Poland and other European countries. Some of the titles are: *The Joy of Winter*; *Circle of the Sun*; *Morning on the Lièvre*; *Very Nice, Very Nice*; *Cattle Ranch*; *Nahanni*; *My Financial Career*; *Snow*; *Trout Stream*; and *My Island Home*. In Paris, a complete two-hour program consisting of nine NFB documentaries had a two-week commercial run, at three showings per day, in the "cinéma d'essai", Studio Val-de-Grâce, in March 1963. An avant-première, under the patronage of the Canadian Ambassador to France, was held for some two hundred guests including film producers, distributors and critics.

Irish television was the biggest user of NFB films, showing 92 of them. New television contracts were executed with Finland, Norway, Sweden, Denmark, Ireland, Malta and Italy.

Prints deposited with twenty-three Canadian diplomatic missions in Europe and the U.K. were seen by an estimated audience of 7,114,000 at 72,600 showings. Some of these were special screenings such as the one held in Oslo, Norway, in December 1962, for 375 prominent citizens of Oslo, which provoked very warm and enthusiastic comments from the press and the guests alike.

Asia

Canadian diplomatic post libraries in Asia, as elsewhere, actively use NFB films as part of their information program abroad. In all, 26,200 showings to more than 8,122,000 were estimated to have originated from these libraries.

Fourteen additional NFB theatrical films were acquired by Asian distributors during the year, with Thailand taking 11, Singapore 2 and Japan 1.

Of particular interest were the 120 color telecasts of NFB color films in the cities of Nagoya and Osaka in Japan.

The Histradut (Jewish labor organization) in Israel purchased four prints of each of sixteen titles. Hebrew versions of these will be placed on youth distribution circuits by the Histradut during the next six years.

In Korea, the Ministry of Information released Korean versions of eight NFB films acquired the year before. Their popularity accounted for an impressive 1,880 showings to a total estimated audience of 216,360 which took place during the first three months of distribution.

Africa

Distribution facilities are still very limited in Africa, particularly with respect to television stations and 16mm film libraries. The United Arab Republic and the Republic of South Africa are, at present, the most accessible markets for NFB films. There are still, however, 110 films being shown theatrically, especially in South Africa, from agreements made in past years.

Only eight African countries have television to date, some of them just recently started. The most effective television distribution obtained was in the United Arab Republic where the television station in Cairo transmitted several NFB films, with Arabic sub-titles prepared by the station.

The limited number of 16mm projectors in Africa makes it difficult to achieve sizeable distribution. Nevertheless, some prints were sold during the year, most of them in the United Arab Republic and in the Republic of South Africa. Extensive school use is derived in both countries from these prints.

There are ten Canadian diplomatic posts in Africa, with libraries of films totalling 2,750 prints. From these film libraries originated 7,100 showings to an estimated audience of 1,065,000. A prestige screening, held in February 1963, in Accra, Ghana, coincided with an exhibition of Eskimo art arranged by the Canadian High Commissioner's Office and the Department of Northern Affairs and National Resources. Among the NFB films shown were: *The Living Stone*; *Neighbours*; *People of the Rock* and *Trans-Canada Journey*.

Latin America

Distribution of theatrical short subjects in Latin America is very limited; nevertheless, since October, 1962, three films (*The Romance of Transportation in Canada*, *Here's Hockey* and *The Shepherd*) have been in distribution in the cinemas of Argentina. A little earlier, the same films were released in Uruguay.

The Crossroads of the World series was purchased by an important distributor for use on television in Central and South America.

The Board's sales agent in Mexico acquired some 100 16mm prints of films during the year. Titles included *Universe*, *The Living Stone*, *Teeth Are to Keep*, and many others. A dealership was also arranged in Colombia for the sale of NFB films and filmstrips.

There are 17 film libraries located at Canadian diplomatic posts in Latin America, loaning subjects to schools and community groups, and for special showings. For instance, NFB agricultural shorts were shown with great success at an important agricultural fair in Palermo, Argentina. In Buenos Aires, during a public campaign intended to point out the dangers of rabies, the NFB film *Rabies in Your Community* was shown to more than 6,000 children in 46 schools. An estimated audience of 2,227,000 saw films booked from Canadian post libraries, at approximately 13,100 showings.

Australia and New Zealand

For many years NFB films have been used extensively in Australia and New Zealand. The reasons are fairly obvious: these two countries share a common language with Canada, so a ready supply of NFB films is available; distribution facilities are well developed through theaters and television stations and by the availability of 16mm projectors to schools and organizations at the community level; and there is an inherent interest in Canada, probably arising out of history and the Commonwealth relationship. The Australian National Film Board, patterned after Canada's NFB, is further testimony of a significant cultural connection based on film.

During the past year the number of films in distribution in Australia was increased by the sale of the *Canada at War* series and two other series to a television distributor.

Bookings from the Canadian post libraries have always been heavy in these two senior Commonwealth lands. This year the estimated number of showings was 14,900; the estimated audience 1,033,000. One important screening was that to the Jubilee Congress of the Australian and New Zealand Association for the Advancement of Science. The NFB films shown and highly praised were: *The Living Machine*, *Four-Line Conics*, *The Embryonic Development of Fish* and *The First Mile Up*.

ADMINISTRATION AND GENERAL SERVICES •••••

General Services — These include stores, receiving and shipping, communications, mail, transportation and vehicle maintenance, libraries, film storage, and security. Also included is the annual inventory verification of the Board's stores and equipment which is carried out on a progressive basis throughout the year.

During the year, a records management program was established. It is expected that this will result in a significant reduction of the non-active files, centralized control and more efficient disposal procedures.

Accounting — The Board's accounting procedures and records, from which the statements are prepared, follow the basic system used by private industry, subject to the notes appended to the Statement of Income and Expense. During the year, depreciation records were established for the Board's equipment.

Liaison — The Liaison division, located in Ottawa, services and advises Government departments on the production and distribution of films, filmstrips and still photos. Orders placed on behalf of the departments amounted to \$1,257,595, of which \$667,794 was for the production of films.

Personnel — The Board is among those Government departments and agencies which were directed to reduce staff by 15% as part of the Government's economy measures. The number of employees on regular staff decreased from 642 on March 31, 1962, to 619 on March 21, 1963. Employees on a contract or straight-term basis decreased from 108 to 104. Employee turnover has continued to drop, with a figure of 9.7% experienced during this fiscal year as compared to 11.3% in 1961-62 and 11.8% in 1960-61.

The Board continued to offer training in film production to students and scholars from developing countries. These trainees were sponsored by such agencies as the Colombo Plan, the Canada Council, and UNESCO. They came from Nigeria, Vietnam, Niger, Trinidad and Barbados, and some were at the Board for several months. Others on travelling scholarships came from India, Cambodia, Indonesia and Nigeria.

Purchasing — The procurement of photographic and cinematographic equipment and supplies is carried out for the Board and also on behalf of Government departments. The Board's operation, being international in scope, involves the purchasing staff in the business of customs clearances of equipment, supplies, and documentary and educational films from other countries. Related technical assistance, which is primarily obtained from the Board's technical and research divisions, is also made available to other Government departments. During the year the Board was commissioned by the External Aid Office to procure specialized visual-aid equipment, valued at approximately \$190,000 for several newly formed African countries.

FINANCIAL SUMMARY ••••

In addition to the accounts maintained by the Comptroller of the Treasury with respect to cash transactions, the Board (in accordance with the requirements of section 17 of the National Film Act 1950) maintains a system of accounts on an accrual basis from which the financial statements of the Board are prepared.

Section 18 of the Act provides for the establishment of the National Film Board Operating Account in the Consolidated Revenue Fund, and directs that there shall be shown as receipts in the Accounts (a) amounts transferred from appropriations made by Parliament for the operations of the Board in respect of expenditures incurred in such operations, but not including amounts spent for the acquisition of capital equipment, (b) amounts transferred from appropriations for expenditures by other departments for film activities, in respect of work undertaken for those departments, and (c) all other monies received in respect of the operations of the Board. Cheques issued by the Comptroller of the Treasury in liquidation of liabilities arising out of the expenditures incurred by the Board are charged to the Account. Following the close of each fiscal year, an amount equivalent to the excess of receipts over expenditures, reflected by the Board's accounts, is charged to the Operating Account by the Comptroller of the Treasury and is refunded to the Receiver General of Canada.

Expenditures incurred by the Board for administration, production and distribution of films and other visual materials in connection with its main program including the acquisition of equipment, and for the cost of production and procurement of films and other visual materials and equipment for departments and agencies of the Government of Canada, and cost of sales for others, amounted to \$7,942,489 for the year ended March 31, 1963, compared with \$7,490,452 for the previous year. The Board's income, which was derived from (a) work undertaken for Government departments and agencies, (b) sales to others, (c) rentals and royalties and other miscellaneous items, amounted to \$2,350,199 during the year ended March 31, 1963, of which \$347,417 was received from foreign sources. This compared with \$2,397,103 for the previous year, of which \$381,033 was received from foreign sources. Net expense in 1962-63 was \$5,592,290 as compared with \$5,093,349 in 1961-62, and was provided for by means of Parliamentary appropriations and Governor General's special warrants amounting to \$5,610,630, of which the unspent balance refundable to the Receiver General of Canada was \$18,340. Acquisition of equipment from funds provided by Parliamentary appropriation amounted to \$197,530 for the year ended March 31, 1963, as compared with \$172,109 for the previous year.

The Balance Sheet as at March 31, 1963, certified by the Auditor General, together with the related Statement of Income and Expense for the year and a supporting schedule for the Balance Sheet equipment item, appears in this report. It will be noted that the Board's equipment which has an original cost of \$4,062,876 now appears at a depreciated value of \$1,762,301. Following these statements are presented two explanatory annexes dealing with the Board's income.

NATIONAL FILM BOARD ●●●●●●●●●●

STATEMENT OF INCOME AND EXPENSE

for the year ended March 31, 1963

(with comparative figures for the year ended March 31, 1962)

Exhibit II

EXPENSE	1963	1962
Production of films and other visual materials —		
General program.....	\$ 1,409,183	\$ 1,247,771
Films for television.....	911,285	1,285,753
Films for theatrical distribution.....	341,891	228,625
Photo services.....	137,241	99,064
Filmstrip production.....	93,290	74,694
International newsreels.....	81,693	71,573
	<hr/>	<hr/>
	\$ 2,974,583	3,007,480
Distribution of films —		
Canadian.....	1,209,584	1,130,387
International.....	627,716	605,260
Information and promotion.....	238,216	227,966
Administration.....	237,635	239,729
	<hr/>	<hr/>
	2,313,151	2,203,342
Administration and general services —		
Executive.....	97,922	95,190
Administration.....	316,262	295,389
General services.....	485,583	469,621
	<hr/>	<hr/>
	899,767	860,200
Direct cost of production of films and other visual materials —		
Departments and agencies of the Government of Canada.....	1,264,701	976,606
Others.....	292,757	270,715
	<hr/>	<hr/>
	1,557,458	1,247,321
Acquisition of equipment.....	197,530	172,109
	<hr/>	<hr/>
	7,942,489	7,490,452
INCOME		
Sales of films and other visual materials —		
Departments and agencies of the Government of Canada.....	1,257,595	1,041,471
Others.....	482,861	463,497
	<hr/>	<hr/>
	1,740,456	1,504,968
Rentals and royalties.....	584,993	877,073
Miscellaneous.....	24,750	15,062
	<hr/>	<hr/>
	2,350,199	2,397,103
Net expense for the year.....	5,592,290	5,093,349
Provided by:		
Parliamentary appropriations.....	5,182,849	5,143,773
Governor General special warrants.....	427,781	
	<hr/>	<hr/>
	5,610,630	
Less: Unexpended balance refundable to Receiver General	18,340	50,424
	<hr/>	<hr/>
	5,592,290	5,093,349

NOTES TO FINANCIAL STATEMENT

1. The Statement of Income and Expense does not include charges for services which were provided by other departments in the year ended March 31, 1963. The value of such services reported by departments as actually expended during the year or as submitted by them to be included in the Revised Estimates for the year are as follows:

Accommodation (provided by the Department of Public Works).....	\$ 730,000
Contributions to Public Service Superannuation Account (Department of Finance)	257,000
Accounting and cheque issue service (Comptroller of the Treasury).....	59,000
Employee surgical-medical insurance premiums (Department of Finance).....	25,000
Carrying of franked mail (Post Office Department)	8,000
Employee compensation payments (Department of Labour)	4,000
	<u>\$1,083,000</u>

2. The Statement of Income and Expense does not include depreciation on equipment. An amount of \$330,072 applicable to the year has been taken into account in determining the accumulated depreciation as shown on the Balance Sheet.

The attached notes are an integral part of this statement.

EQUIPMENT, at cost, as at March 31, 1963

(with comparative figures as at March 31, 1962)

Exhibit III

	1963	1962
Photographic equipment.....	\$ 627,198	\$ 611,990
Laboratory equipment.....	1,018,283	966,015
Projection equipment.....	505,472	490,128
Sound equipment.....	868,930	859,253
Editing equipment.....	272,869	267,021
Stage equipment.....	90,877	90,877
Machine and carpentry shop equipment	107,308	102,148
Research and testing apparatus.....	83,588	78,216
Power generating equipment.....	73,095	46,468
Office equipment.....	201,308	190,788
Motor vehicles and garage equipment..	88,648	87,916
Miscellaneous.....	125,300	110,208
	<u>\$4,062,876</u>	<u>\$3,901,028</u>

FINANCIAL ANNEXES

Sales of Films and Other Visual Materials (1962-63 Income)

	Government Departments and Agencies	Others	Total
Production of films.....	\$ 667,794	\$ 7,517	\$ 675,311
filmstrips.....	50,986	—	50,986
photo services....	10,292	—	10,292
Prints—films.....	315,636	346,173	661,809
filmstrips.....	11,223	78,393	89,616
stills.....	57,244	13,173	70,417
Film equipment and supplies.....	73,949	1,267	75,216
Miscellaneous services.....	70,471	36,338	106,809
	<u>\$1,257,595</u>	<u>\$482,861</u>	<u>\$1,740,456</u>

Rentals and Royalties (1962-63 Income)

	Non- Theatrical	Theatrical	Television	Total
Canada.....	\$ —	\$ 8,433	\$455,638	\$464,071
U.S.A.....	63,400	3,234	6,825	73,459
Other.....	4,584	12,218	30,661	47,463
	<u>\$67,984</u>	<u>\$23,885</u>	<u>\$493,124</u>	<u>\$584,993</u>

AUDITOR GENERAL OF CANADA

Ottawa, June 26, 1963.

The Chairman and Members,
National Film Board,

I have examined the accounts and financial statements of the National Film Board for the year ended March 31, 1963, and have obtained all the information and explanations I have required. My examination included a general review of the accounting procedures and of the system of internal control, together with such tests of accounting records and other supporting evidence as I considered necessary in the circumstances.

Depreciation accumulated on equipment since its acquisition, amounting to \$2,300,575, and appearing for the first time on the Balance Sheet of the Board as at March 31, 1963, is shown as a deduction from the cost of equipment and as a reduction in the Proprietor' Equity Account. It was calculated at rates of 10% per annum on the cost of equipment and 20% per annum on the cost of motor vehicles and amounted to \$330,072 in respect of the year under review. No provision has been made by the Board for including depreciation in the Statement of Income and Expense since it is the practice to charge the cost of equipment to expense in the year in which it is acquired.

As disclosed in the Notes to Financial Statement, the Statement of Income and Expense also omits the value of accomodation, contributions to the Public Service Superannuation Account, costs of accounting and other services provided by other government departments totalling approximately \$1,083,000.

Subject to the foregoing, in my opinion, the accompanying Balance Sheet and Statement of Income and Expense present fairly the financial position of the Board as at March 31, 1963, and the results of its operations for the year ended on that date, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

A. M. HENDERSON,

Auditor General of Canada.

APPENDIX I ••• PRODUCTION STATISTICS •••

(April 1, 1962 — March 31, 1963)

MOTION PICTURE FILMS PRODUCED BY THE NATIONAL FILM BOARD:

	Originals			Versions and Revisions			English	Sub-Total		Other	B*	TOTAL
	English	French	B*	English	French	Other		French	Other			
NFB Program.....	42	22	1	26	42	72	68	65	72	1		205
Sponsored Program.....	19	0	0	12	14	1	31	14	1	0		46
*Bilingual												

MOTION PICTURE FILMS PRODUCED FOR NFB UNDER CONTRACT BY COMMERCIAL FILM COMPANIES:

	Originals		Versions and Revisions			English	Sub-Total		Other	TOTAL
	English	French	English	French	Other		French	Other		
NFB Program.....	1	4	4	0	0	2	4	0		9
Sponsored Program.....	2	0	0	1	0	2	1	0		3

ADDITIONAL MOTION PICTURE FILM ITEMS PRODUCED BY NFB:

	New Stories	Newsclips	Instructional Loops	TOTAL
NFB Program.....	53	1	0	54
Sponsored Program.....	0	13	80	93

Number of Motion Picture Completions..... 410

ADDITIONAL PRODUCTION ITEMS PRODUCED BY NFB:

	Filmstrips	Still Photo Feature Releases	Flat Picture Sets	
NFB Program.....	26	26	4	
Sponsored Program.....	17	0	0	

Total Number of Production Completions..... 483

APPENDIX II ••• TECHNICAL OPERATIONS STATISTICS •••

(April 1, 1962 — March 31, 1963)

MOTION PICTURE LABORATORIES

	Footage Processed	
	1961-62	1962-63
35mm Black-and-White.....	1,896,405	2,177,855
35mm Color.....	82,234	717,266
16mm Black-and-White.....	14,152,836	13,138,991
16mm Color.....	4,011,688	4,613,686
	<hr/> 20,143,163	<hr/> 20,647,798

CAMERA

	Footage Exposed	
	1961-62	1962-63
35mm Original Black-and-White negative..	269,948	278,565
35mm Color.....	117,415	129,171
16mm Black-and-White.....	750,068	926,903
16mm Color.....	140,508	204,728
	<hr/> 1,277,939	<hr/> 1,539,367

SOUND AND PROJECTION

	1961-62	1962-63
Studio Hours invoiced.....	3,110	2,378
Location Hours invoiced.....	9,394	10,048
Re-recordings (No. of reels).....	973	787

ENGINEERING

	1961-62	1962-63
Hours invoiced.....	24,350	24,533

ANIMATION AND TITLE PHOTOGRAPHY

	1961-62	1962-63
Animation and Title shooting.....	152,025 ft.	126,460 ft.
Filmstrip Negatives shot.....	311	468

APPENDIX III ••• DISTRIBUTION STATISTICS •••

(April 1, 1962 — March 31, 1963)

THEATRICAL BOOKINGS

	English	French	Total
Canada.....	5,570	486	6,056
			ABROAD
United States			231
Europe (including U.K.)			5,619
Africa			806
Asia and Australia			3,881
Unspecified			4,310
			<hr/> 14,847

TELEVISION

CANADA — TELECASTS

	English	French	Total
Series.....	1,597	602	2,199
Non-series.....	4,048	1,163	5,211
	<hr/> 5,645	<hr/> 1,765	<hr/> 7,410

ABROAD — TELECASTS

	Total
United States	3,427
Europe (including U.K.)	596
Other	841
	<hr/> 4,864

PRINT DISTRIBUTION (NFB Productions)

	CANADA		ABROAD	
	Sales	Loans	Sales	Loans
16mm Prints.....	3,684	6,046	4,747	5,538
Filmstrips.....	28,660	4,418	4,460	429

16mm SHOWINGS and ATTENDANCE

	CANADA	
	Showings	Attendance
British Columbia.....	32,800	2,820,800
Prairie Provinces and N.W.T.	76,900	4,075,700
Ontario.....	95,600	5,162,400
Quebec.....	33,200	2,324,000
Maritime Provinces.....	33,800	2,085,600
Newfoundland.....	4,800	350,900
	<hr/> 277,100	<hr/> 16,819,400

	ABROAD	
	Showings	Attendance
United States.....	117,000	7,137,000
Europe (including U.K.).....	72,600	7,114,000
Asia.....	26,200	8,122,000
Africa.....	7,100	1,065,000
Central and South America.....	13,100	2,227,000
Australia and New Zealand.....	14,900	1,033,000
	<hr/> 250,900	<hr/> 26,698,000

APPENDIX IV ••• FILM AWARDS 1962-1963 •••

As Is for Architecture	Chris Award Certificate Category: Arts & Crafts 10th Annual Columbus Film Festival Columbus, Ohio	Circle of the Sun	Award of Merit: "for its superb photography, effective editing and convincing narration" Category: General Information 14th Annual Canadian Film Awards Best Film on Folklore 12th International Tourist & Folklore Film Week Brussels, Belgium First Prize General Category International Documentary Film Festival Yorkton, Saskatchewan First Prize — Documentary "Silver Oak Leaf" 3rd International Festival of Children's Films La Plata, Argentina See also: GROUP AWARDS — La Plata
Above the Timberline	Second Prize — Silver Medal: "for remarkable photography" Film Survey Trieste, Italy	Courtship	Honorable Mention Programs for Special Interest Groups 26th Ohio State Radio and Television Awards Columbus, Ohio
Ages and Stages Series	Honorable Mention Category: Educational 3rd International Festival of Children's Films La Plata, Argentina	Dance Squared	Award of Merit: "for its gay rhythmic flow of well integrated music and design" Category: Children's Films 14th Annual Canadian Film Awards
Au moulin de grand père	Diplôme d'Honneur Rencontre Internationale du Film pour la Jeunesse Cannes, France	Down North	See GROUP AWARDS — La Plata
Books for Beaver River	See GROUP AWARDS — La Plata	Embryonic Development of Fish	Chris Certificate Award Category: Education (College level) 10th Annual Columbus Film Festival Columbus, Ohio
Boulevard St-Laurent	Prix du Film Documentaire Congrès du Spectacle Montreal, Quebec		
Cattle Ranch	See GROUP AWARDS — Rapallo and La Plata		

Everybody's Prejudiced	Chris Certificate Award Category: Mental Health 10th Annual Columbus Film Festival Columbus, Ohio	Honorable Mention 16th International Film Festival Edinburgh, Scotland Prix spécial du Jury VIIIe Journées Internationales du Film de Court-Métrage Tours, France Grand Prix IVE Festival International du Film ethnographique et sociologique "Festival dei Popoli" Florence, Italy First Prize (City of Oberhausen) Category: Documentary IX Westdeutsche Kurzfilmtage Oberhausen, Germany Nominated for final balloting British Film Awards
The Flower and the Hive	See GROUP AWARDS — La Plata	
Four-Line Conics	Second Prize Category: Mathematics 7th International Exhibition of the Scientific-Didactic Film (sponsored by the Venice Film Festival) Padua, Italy Nominated for final balloting British Academy Awards	
A Friend to His Country (William Lyon Mackenzie)	Award of Merit: "for an excellent portrayal of its subject in a technically good film" Category: Television — Information 14th Annual Canadian Film Awards	
Introducing Insects	See GROUP AWARDS — La Plata	
An Introduction to Jet Engines	Second Prize Category: Scientific-Didactic First International Animation Film Festival Rimini, Italy	
Je	See GROUP AWARDS — La Plata	
Life in the Woodlot	See GROUP AWARDS — La Plata	
Lonely Boy	Mention Oeuvres documentaires Grand Prix Eurovision Cannes, France Reid Plaque — First Prize Category: Documentary Films Vancouver International Festival Vancouver, B.C.	Morning on the Lièvre Award of Merit: "for excellence of photography, music, narration and mood in a first-rate theatrical film" Category: Theatrical 14th Annual Canadian Film Awards Award of the Jury: "for excellence in successful creative exploration of the film medium" Boston International Film Festival Boston, Mass. My Financial Career First Prize Category: Animated Film San Francisco International Film Festival San Francisco, California See also GROUP AWARDS — La Plata Nahanni Silver Bear (Second Prize) Short Subjects Category 12th International Film Festival Berlin, Germany Diploma of Honour 5th World Film Festival Review Acapulco, Mexico

Potpourri	Award of Merit: "for realization of purpose with a minimum of detail and with humor" Category: Television Filmed Commercials (Public Service) 14th Annual Canadian Film Awards	Universe	First Prize — Scientific "Silver Oak Leaf" 3rd International Festival of Children's Films La Plata, Argentina
Roughnecks	First Prize Category: Industry and Agriculture (ex-aequo with Japanese film <i>Symphony of Japan</i>) International Documentary Film Festival Yorkton, Saskatchewan	Very Nice, Very Nice	Chris Certificate Award Category: Experimental 10th Annual Columbus Film Festival Columbus, Ohio
The St. Lawrence Seaway	See GROUP AWARDS — Rapallo	Who Is Sylvia?	See GROUP AWARDS — La Plata
The Test	Blue Ribbon Award Category: Ethical Problems American Film Festival New York, N.Y. Chris Certificate Award Category: Adult Education 10th Annual Columbus Film Festival Columbus, Ohio First Prize Category: Sociological International Documentary Film Festival Yorkton, Saskatchewan	Wildlife in the Rocky Mountains	See GROUP AWARDS — La Plata
		World in a Marsh	See GROUP AWARDS — La Plata
		Wrestling	Blue Ribbon Award Category: Sports, Recreation, Physical Education American Film Festival New York, N.Y.
		Yukon Old, Yukon New	Chris Certificate Award Category: Commercial Travel 10th Annual Columbus Film Festival Columbus, Ohio

FILMSTRIP AWARDS

Alfred Pellam and Emily Carr
(entered as series)

Chris Cerami Award
Category: Arts & Crafts Filmstrips
10th Annual Columbus Film Festival
Columbus, Ohio

Let's Serve Freshwater Fish

Blue Ribbon Award
Category: Home Economics
American Film Festival
New York, N.Y.

Renewing Our Cities

Chris Certificate Award
Category: Adult Education
10th Annual Columbus Film Festival
Columbus, Ohio

GROUP AWARDS

Cattle Ranch and The St. Lawrence Seaway

Special Prize "for best representation of
people and countries"
International Film Festival
Rapallo, Italy

**Ages and Stages series — Books for Beaver River — Cattle Ranch —
Circle of the Sun — Down North — The Flower and the Hive — Intro-
ducing Insects — Je — Life in the Woodlot — My Financial Career —
Numbers in Colour — Wildlife in the Rockies — Who Is Sylvia?
— World in a Marsh — Universe**

"Gold Oak Leaf"
Top Award of the Festival awarded to
Canada for the best selection of
films presented by a participating
country
3rd International Festival of Children's
Films
La Plata, Argentina

SPECIAL AWARDS

For NFB Promotion Material

1. Plaque for NFB series of folders created to promote the Vancouver Public Library's "Film in Adult Education" Program
Awarded by the Direct Mail Advertising Association
5th Annual Convention, Chicago, Illinois
2. Certificate of Merit for promotion material regarding **R.C.M.P. Traffic Control** films and **Circle of the Sun**
Art Directors Club, Toronto, Ontario

At La Plata, Argentina, on the occasion of the 3rd International Festival of Children's Films (see above) two certificates were presented:

- 1) **Certificate of Recognition to Canada** for her collaboration in the Children's Film Festival.
- 2) **Certificate of Recognition to the National Film Board of Canada** for its collaboration in the Children's Film Festival.

APPENDIX V...NATIONAL FILM BOARD OFFICES...

HEAD OFFICE: Ottawa, Ontario

OPERATIONAL HEADQUARTERS: Montreal, Quebec

BRITISH COLUMBIA

Regional Office: Vancouver
Abbotsford
Kelowna
Nelson
Prince George
Victoria

PRAIRIE REGION

Regional Office: Saskatoon
Brandon
Calgary
Edmonton
Lethbridge
Prince Albert
Regina
Winnipeg

ONTARIO

Regional Office: Toronto
Fort William
Hamilton
Hanover
Kingston
London
North Bay
Orillia
Ottawa

QUEBEC

Regional Office: Montreal
Chicoutimi
Joliette
Montmagny
Quebec

Rimouski
Rouyn
St-Jean
Sherbrooke
Trois-Rivières

MARITIME REGION

Regional Office: Fredericton
Campbellton
Charlottetown
Halifax
Moncton
New Glasgow
Saint John
Sydney

NEWFOUNDLAND

Regional Office: St. John's
Corner Brook
Grand Falls

UNITED STATES

New York
Chicago

EUROPE

London, England
Paris, France

SOUTH ASIA

New Delhi, India

SOUTH AMERICA

Buenos Aires, Argentina

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Mackenzie Building, 36 Adelaide St. East

MONTREAL

Aeterna-Vie Building, 1182 St. Catherine St. West

or through your bookseller

A deposit copy of this publication is also available
for reference in public libraries across Canada

Price: 35 cents Catalogue No. NF1-1963

Price subject to change without notice

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Queen's Printer and Controller of Stationery
Ottawa, Canada
1963

Interpreting Canada to Canadians and to other nations



CANADA.
THE NATIONAL FILM BOARD OF CANADA PRESENTS ITS 25th ANNUAL REPORT



1963-64

August 3, 1964.

**The Honourable Maurice Lamontagne, P.C., M.P.,
Secretary of State for Canada.**

Sir :


I have the honour to present to you in accordance with the provisions of Section 20 (1) of the National Film Act, 1950, the Twenty-Fifth Annual Report of the work of the National Film Board of Canada for the year ended March 31, 1964.

This report was approved by the members of the National Film Board at their meeting of June 29, 1964.

Your obedient servant,



Government Film Commissioner and
Chairman, National Film Board.



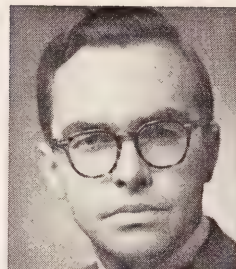
Nine members constitute the National Film Board. Four of them, including the Government Film Commissioner who is chairman, are from the public service and five are prominent citizens representing the five major geographical regions of the country.

At the year's end, there was one vacancy on the Board. Mr. Charles Band of Toronto, and Lt. Col. C.C.I. Merritt, V.C., E.D., of Vancouver, were members of the Board until January 1964.

At March 31, 1964, the members of the Board were :



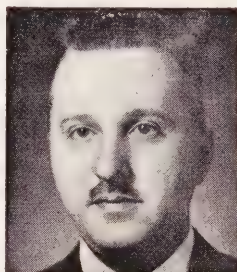
Guy Roberge, Q.C.
Government Film
Commissioner and
Chairman of the Board



R. Gordon Robertson
Clerk of the Privy
Council, Ottawa



Mrs. Margaret Stever
Flin Flon, Manitoba



Arthur Dansereau, Q.C.
Montreal, Quebec



Marcel Cadieux, Q.C.
Under-Secretary of
State for External
Affairs, Ottawa



Mrs. Keith Rand
Port Williams, N.S.



George V. Haythorne
Deputy Minister of
Labour, Ottawa



John C. Parkin
Toronto, Ontario

THE YEAR IN REVIEW



This is the National Film Board's 25th Annual Report :

1939-1964 — a quarter of a century of Canadian cinema. It was an anniversary year marked by the release of two films of feature length, the first such films to be produced by the National Film Board. *Drylanders*, an English-language production was an immediate success in Canadian theaters; *Pour la suite du monde*, after being shown at the Cannes International Film Festival, was given its first release on the CBC's French television network. *Drylanders* was booked in 215 theaters in its first six months and it is anticipated that the audience total will soon pass one million. *Pour la suite du monde*, premiered

Signing of the Canada-France co-production agreement. Left to right : Raymond Bousquet, French Ambassador to Canada; Guy Roberge, Canadian Government Film Commissioner; André Malraux, French Minister for Cultural Affairs; G. Hamilton Southam, Department of External Affairs; Hon. Paul Martin, Secretary of State for External Affairs; Pierre Dupuy, the then Canadian Ambassador to France.



on CBC French television on Sunday night, August 4, 1963, had an audience of half-a-million people. Two important series were also completed and released during the year : *Lewis Mumford on the City* and *Ceux qui parlent français*. But many Canadians may best remember this year of the NFB's work for the film *Fields of Sacrifice*, which shows the battles and the battlefields where Canadians fought and fell and how their memory is honored in well-kept cemeteries. *Fields of Sacrifice* was produced for the Department of Veterans Affairs.

In movie-making, styles change and develop as often as in other arts; and this year as in the past the National Film Board tried new ways in style and technique. The function of the Board remains the same — to produce and distribute films in the national interest. Such films bear witness to the country's social, cultural, economic and industrial evolution. The past quarter of a century in Canada is well documented in these films. For audiences now and in the future the National Film Board strives to present the picture of Canada's life and aspirations in a form that excites interest but respects the facts. Thus, while the feature-length film is a new form at the National Film Board, within this larger form the Board retains the same documentary truth found in its other films.

This year the National Film Board completed 508 productions, among them 81 original films, 173 versions and revisions, and 66 filmstrips. (The complete list of films produced this year will be found preceding the chapter on Production.)

For the Distribution Branch of the Board the release of feature-length films was a new challenge. The film *Drylanders* needed a sound backing of publicity and pro-

motion, and within the means of the Board this was provided. The reaction of the public and the critics was most warm and made *Drylanders* a resounding success. At the same time the Board's distribution program in other directions was fully maintained and in some respects extended. A new contract was signed for theatrical distribution of 16mm films, and new film services for youth groups were developed.

During the year there were, in Canada, 394,568 showings of our 16mm films (non-commercial distribution operated through film circuits, film libraries, film councils) to a total audience of 27,203,354 spectators. Furthermore, NFB films had 6,970 Canadian television screenings and 6,714 theatrical bookings.

The International division of Distribution this year concluded a three-year drive to increase the showing of Canadian tourist films in the United States by one-third. The result far exceeded this goal. Close to 150,000 screenings of these films were made in the U.S. this year. In other countries also, 1963-64 was a record-breaking year for NFB television and theatrical distribution. Even in far-away Morocco, a new Canadian film library was opened. Another development in French-speaking Africa was the signing of a distribution agreement for 40 films.

In the United States, 44 films were available to theaters, and the American television screenings of Canadian films reached a new high of 3,228. In England, there were 521 telecasts of NFB films, and in Japan 70 films at one time were sold for television broadcast.

More and more, the National Film Board is closely linked to the international film world in the production and distribution of films. Again this year the Board received students from various countries for training in production and distribution of films or to complement other knowledge. Thought was given to organizing instruction on a more formal basis, as a school, within the framework of Canada's aid to the new countries. The Board during this year, on behalf of the External Aid Service of the Department of External Affairs, furnished 17 panel trucks with projectors, generators and screens for open-air screenings in countries of Africa. These

units were distributed as gifts of cultural aid to Tanganyika, the Niger, Cameroon, Central African Republic, Congo-Brazzaville, Dahomey and Morocco.

A Presence Here and in the World...

"Throughout the world the cinema is considered as one of the most powerful tools that can be used to publicize a country. Before the creation of the NFB there was no Canadian cinema. Only a few films represented our country abroad, and these were complacently shot by Hollywood, glorifying Canada American-style. Canada has earned a place in the cinema world because of the National Film Board, and today it is impossible to enumerate the people on all the continents who know us only through the films they have seen." (Gérard Pelletier, *La Presse*, Montreal, 1961).

The Ottawa Journal in an editorial on March 21st said: "The Film Board sets a happy example in a country that often seems afflicted by a curious national preoccupation with the quest for things 'distinctively Canadian', a sort of nationalism in search of nationality. The Film Board has, rather, chosen craftsmanship. Instead of trying to make its work distinctively Canadian, the Film Board has made its work distinguished. Canadian it can not help being, for it is done in Canada by Canadians. It is said that an individual becomes most fully himself when he manages to rise above preoccupation with himself. Perhaps that is true of countries too."

These quotations sum up the accomplishment of the Board during its 25-year history. They are also of special interest because of the Board's entry into the field of the longer, feature-length documentary. This development is further emphasized by an agreement signed this year for co-production of films with other countries.

The Film Board and the Canadian Film Industry

The year 1963-64 also saw a further advance by the Canadian film industry into the field of feature-length films. Several important steps were taken by the Board in its attempts to create a climate suitable for the production

of such films in Canada. At the beginning of the year, negotiations were completed at the official level for a co-production agreement between France and Canada which would permit the pooling of resources between French and Canadian film-makers. This agreement was subsequently signed by the Hon. Paul Martin, the Secretary of State for External Affairs for Canada and by Mr. André Malraux, Minister for Cultural Affairs for France, on October 11, 1963. It sets out in detail the percentage of investment, financial, technical and creative, which must be made by each producer in a co-production; the apportionment of receipts, and other matters. Any film so co-produced is to be considered a Canadian film in Canada and a French film in France. Such films thus become eligible for the state aid which is presently available for French film producers and for such assistance as may be provided in future for Canadian film producers. The value of the agreement to Canadian producers is two-fold: first, it gives them the opportunity of working in association with skilled feature film-makers; second, it makes the raising of capital for their film much easier, since the French producer shares in the production cost and is committed to assist in obtaining the French and European distribution. The responsibility for administering the agreement rests with the NFB for Canada and Le Centre national de la Cinématographie française for France.

A special committee, drawn from the French and English sides of the film industry and from the staff of the NFB, was set up to advise the Chairman of the Board on film proposals which may be submitted under this co-production agreement. At the year's end several projects were being actively worked on between French and Canadian producers.

In December of 1963, a special interdepartmental committee was set up to study the possible development of feature-film production in Canada. Its members were drawn from the Departments of Trade and Commerce, External Affairs, Finance and Industry, as well as from the Bank of Canada and the National Film Board.

At the end of the year, negotiations were authorized with the government of Italy, which should lead to an agreement similar to the one with France described above.

At the same time, the Board's officials are keeping in touch with the Government of the United Kingdom and with the British film industry so that, as soon as it is decided as a matter of British Government policy to enter into such agreements, one with Canada may be considered.

Meanwhile, the year has seen the production of at least three feature films by private producers, two of which are now in active distribution — *A tout prendre* and *Trouble-fête*. In addition, a film is now in production in Canada based on a novel set in Montreal, *The Luck of Ginger Coffey*, which is assured of distribution through an advance distribution agreement. At the year-end, several other film projects were being contemplated by private film-makers in various parts of the country.

The Board has conceived its role to be that of assisting the Canadian film industry to expand its activity into the feature field. The year 1963-64 has shown that the combined efforts of Board and industry may very well bring into existence a flow of good quality feature films not only to provide information about Canada on cinema screens around the world but also to increase the number of artists and technicians employed in film-making in Canada.

Cultural aid: Fleet of film projection trucks for African countries.



PRODUCTION SUMMARY

MOTION PICTURE FILMS PRODUCED BY THE NATIONAL FILM BOARD :

	Originals		Versions and Revisions			Sub-Total			TOTAL
	English	French	English	French	Other	English	French	Other	
NFB Program	40	15	28	35	83	68	50	83	201
Sponsored Program	25	—	13	11	2	38	11	2	51

MOTION PICTURE FILMS PRODUCED FOR NFB UNDER CONTRACT BY COMMERCIAL FILM COMPANIES :

	Originals		Versions and Revisions			Sub-Total			TOTAL
	English	French	English	French	Other	English	French	Other	
NFB Program	—	—	—	—	—	—	—	—	—
Sponsored Program	1	—	—	1	—	1	1	—	2

ADDITIONAL MOTION PICTURE FILM ITEMS PRODUCED BY NFB :

	News Stories	Newsclips	TOTAL
NFB Program	47	33	80
Sponsored Program	—	52	52

Number of Motion Picture Completions 386

ADDITIONAL PRODUCTION ITEMS PRODUCED BY NFB :

	Filmstrips	Still Photo Feature Releases		Bilingual Slide Sets
		English	French	
NFB Program	39	26	26	4
Sponsored Program	27	—	—	—

Total Number of Production Completions 508

PRODUCTION

Cinema Evolves

Cinema changes rapidly, sometimes in line with changes in other fields of creative art, more often in response to the inventiveness of the film artist or technician. Today, film-makers continue to discover and invent in response to the tastes and needs of the times and the increasing sophistication of audiences. The technical aspect of cinema is constantly being improved, as in lighter cameras and easier methods of recording sound on location. Thus the mechanics of film-making match the constant evolution of style.

"An Essay on Science"



The film *Pour la suite du monde* is a good example of this constant metamorphosis in the cinema; had lightweight cameras not existed, the film would have had to be made in an entirely different manner and so perhaps might have lost the spontaneity which makes it so convincing a picture of life. As it is, the audience enjoys the illusion of being part of the life of Ile-aux-Coudres.

The films made during 1963-64 are again proof that styles change in films as in other areas of life. The audience of 1964 is not the same as that of 1939 when the Board was first established. Film viewers have more knowledge of the world and of films than they had 25 years ago. Thus today, a film like *An Essay on Science* is much more than a didactic explanation of the interests and accomplishment of science; it is a contemporary exposition of what the scientific method can do to solve problems which face us all. In this film one sees that the search for knowledge at Canada's National Research Council is often stimulated by quite humble motives: to add to man's daily comfort, to make his life quieter, to make his travels safer. Gilles Blain, in the magazine *Sequences*, said: "*An Essay on Science* goes beyond the limits of the scientific documentary and invites us to think seriously of the scientist's place in the contemporary world." Mr. Blain, who is a film critic, adds: "*An Essay on Science*, an ode to scientific methodology, is also an ode to man."

Among the year's most important works was *Fields of Sacrifice*, a film tribute to the 100,000 Canadian servicemen who died abroad and remain in foreign graves. This film combines black-and-white film from the war archives with color scenes of the peaceful battlefields today. Filmed with dignity, *Fields of Sacrifice* shows the Canadian war cemeteries in many parts of the world. The film was most

warmly received by the public and the critics when it was shown in Canadian theaters this year.

Women, too, came more directly under the examination of the camera this year. Four studies of particular women were produced: *Caroline*; *Il y eut un soir... il y eut un matin*; *Fabienne sans son Jules*; and *Solange dans nos campagnes*. The films explore the personality of each of these women, as well as their situation as wives, mothers and workers outside their homes. Dennis Braitwaite of the Toronto Globe and Mail said of *Caroline*: "...nothing short of a cinematic poem."

Another experiment in film-making was made in *Nobody Waved Good-bye*, produced for the most part during the 1963-64 fiscal year, in which the actors were given the story but were asked to improvise their own words and action to tell the story. In this manner a spontaneous quality is obtained that seems natural to the actors and to the situation. Novelty and experiment is important to film-making since audiences quickly become familiar with prevailing fashions in story or technique. Hence experiment is encouraged at the National Film Board.

One marked change this year was in the production of two Canadian History films, a series that has continued in production for several years. Hitherto, these films were mainly stage productions, filmed indoors for the most part, but this year two films about famous explorers (*David Thompson — The Great Mapmaker* and *Alexander MacKenzie — The Lord of the North*) were filmed on location. A third film (*John Cabot — A Man of the Renaissance*) was, however, produced on stage, since it deals mainly with the sequence of events culminating in the famous voyage rather than the voyage itself.

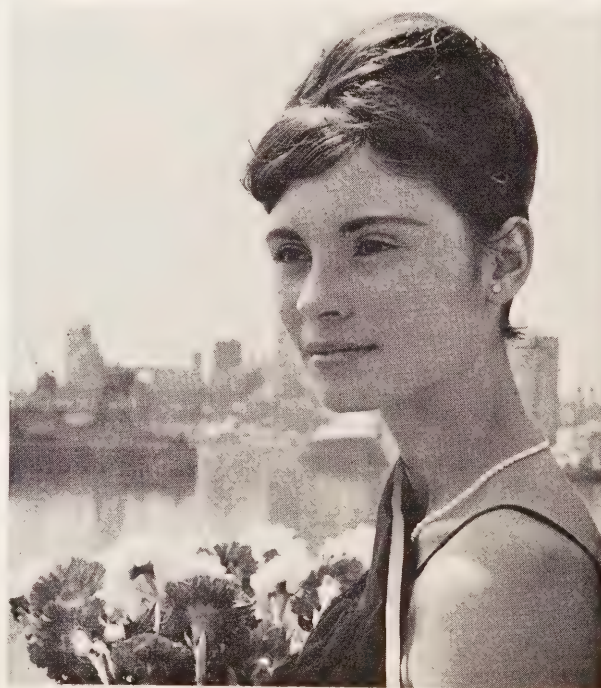
The General View

During the year the Board produced 81 original films, 172 versions and revisions, and short productions such as newsclips and newsreels. (A detailed summary of the films produced during the year precedes this chapter.)

Films, filmstrips, newsreels and photo stories are produced by the National Film Board to serve many needs. They attempt to show, during one year, many different and

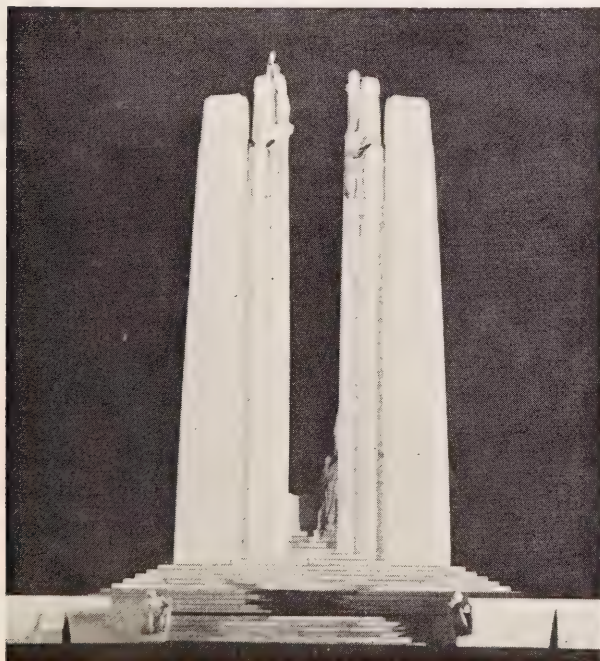
important aspects of Canadian life. They show what is happening in Canada, and take note of what is happening abroad of importance to Canada. Production this year was as varied as life itself, as will be seen in such films as *In Search of Innocence*, about Vancouver painters, *An Essay on Science*, produced in collaboration with the National Research Council, *The Hutterites*, the story of a religious community in Alberta, and *Marie-Victorin*, the biography of a lay brother who became a famous botanist. Varied though they are in subject, these films all concern the Canadian reality.

"Caroline"



This year the NFB produced two more series of films of special interest to students of today's society. One series was *Ceux qui parlent français* and the other the series *Lewis Mumford on the City*. Of similar interest was an hour-long film entitled *Background to Latin America*. This last film is an introduction to the 17 Spanish states that make up more than half the American continent, from the United States to Tierra del Fuego, a vast area of growing interest to Canadians. Four new films were also released in the *Comparisons* series of films. Most NFB film series appear on the French or English CBC-TV networks and on television abroad.

The Vimy Memorial — "Fields of Sacrifice"



Production was varied. Among the films on geography was one on the Columbia River; among the animation films was a color film, *Age of the Buffalo*. Another film, *Une année à Vacluse* shows us a new view of agriculture in Quebec. *The Origins of Weather* was designed for classroom showings, and *Ballerina* shows the life of a young Canadian artist who has won international honors. All these are evidence of the richness of Canadian experience and interest.

Here are detailed descriptions of some of the year's major productions — series and single films — made by the National Film Board. A complete list of all the films completed during the year concludes this section.

Two Important Series

Lewis Mumford on the City

These six half-hour films are a visual statement of what is said by Lewis Mumford in his great work, *The City in History*. Mr. Mumford is guide and commentator for this exploration of the nature of cities and what they have contributed to civilization. In Canada, as elsewhere, the unplanned growth of cities affects the health and well-being of citizens, and is a major problem; and the films attracted much comment.

In these six half-hour films, the National Film Board shows the evolution of urban man from early times to the present and emphasizes what the city has given to civilized life and what it has demanded from man. Film taken in eleven European countries as well as America appears in this series.

Here are the titles of the six films with brief descriptions.

The City — Heaven and Hell

An outline of the opposing natures — creative and destructive — of the city in history, the elements that created the first cities about five thousand years ago, and the forces that now threaten to destroy "man's most precious collective invention".

The City — Cars and People ?

A study of an old but dangerously growing problem — how to make the city accessible for meeting and mixing without allowing transport vehicles to make it congested and uninhabitable, as the private motor car now threatens to do.

The City and Its Region

History shows that cities thrive best when they are in harmony and balance with the countryside around them. How can this balance be restored and maintained in today's sprawling metropolitan regions ?

The Heart of the City

A study of the growing sterility, dullness and congestion that is destroying the vitality, variety and breadth that once made cities physically attractive and humanly creative.

The City as Man's Home

Slums, giant public housing complexes, mass suburbs, anonymous and bleak luxury apartments — almost everywhere in our cities communal standards of living are falling even as personal standards of living rise. How did this happen ?

The City and the Future

In more and more regions of the world the inevitable and urgent choice must be made — low-grade urban sprawl or a new kind of regional city. This last film of the series examines prospects for the city and ways to restore its role as the focus of man's highest achievement.

Ceux qui parlent français

This series of six films inquires into the present state of France and the French-speaking people. It is a report on French civilization as it is manifested in various ways today. Made originally in French, three of the films have also been made in English version, under the series title *The French-speaking World*. Canada as a country of two

cultures shares in the continuing achievements of the French-speaking world as well as the English. What has been achieved recently in various sectors of the French-speaking world is shown in this series. Particular attention is given to the purpose and problems of the new French-speaking states of North Africa, whose representation at the United Nations constantly grows and so bolsters the influence of French language and tradition internationally. In such countries the French culture overlaps an older tribal culture and sometimes splits the loyalty of the educated youth. All of which makes these films of interest and importance to Canadian viewers.

À l'heure de la décolonisation (The Hour of Independence)

The time of colonies ends and a new era begins: that of international cooperation and of associated groups of countries united by common interests.

La France revisitée (France Revisited)

After many years, a Canadian returns to France. At first all seems changed, but beneath the modern exterior he discovers the old France. In essentials, France is the same as always but it is a country of today, conscious of its future.

Rose et Landry

The dilemma of young Africans — French through culture, tastes, affinity; Africans by origin, customs and instinct. Can they blend the old African tradition with French culture ? Two young Africans discuss the problem.

Rencontres à Mitzié

A former French colony, Gabon, on the Ivory Coast, is now an independent country. It is asking for practical assistance from abroad, and through a young Canadian teacher we see how help is given to this country.

Petit discours de la méthode

At what stage of development is present French technology and how does it compare with

others? This film shows us the human need and how it is being met in France by technology.

De Montréal à Manicouagan (Montreal—Manicouagan)

The giant multiple arch dam on the Manicouagan River symbolizes Quebec's vitality. This new undertaking is as typical of Quebec's pioneer spirit as was the land settlement in Abitibi 30 years ago. The film shows the size of the hydro-electric project and the immense task of moving material from manufacturing plants to the dam site.

Drylanders

In its feature film, *Drylanders*, the National Film Board recalled the history of the settlement of southern Saskatchewan. A place of little rainfall, this region in 1929 became the tragic dustbowl of the West. This story, vividly presented by this film, drew a quick response from critics and audiences when it was released this year. The film featured the distinguished dramatic actress, Frances Hyland, as the farm wife who fights drought and despondency, and James Douglas as the husband and father whose optimism finally breaks.

"Age of the Buffalo"



COMPLETE LIST OF FILMS PRODUCED DURING THE YEAR

NFB Program (original English)

- Age of the Buffalo* — 14:0 min., color, 16mm & 35mm
Alexander Mackenzie — *The Lord of the North* — 27:53 min., color, 16mm
Anniversary — 19:8 min., b&w, 16mm & 35mm
Atlantic Rescue — 9:56 min., color, 16mm & 35mm
Background to Latin America — 58:24 min., b&w, 16mm
Ballerina — 28:5 min., b&w, 16mm
Children Learn from Filmstrips — 16:26 min., color, 16mm
Christmas Cracker — 8:57 min., color, 35mm
Comparisons 1962-63 Series — b&w, 16mm
Three Apprentices — 28:5 min.
Three Grandmothers — 28:6 min.
The Head Men — 28:6 min.
Wedding Day — 28:3 min.
Portrait of the Artist — 28:8 min.
Cornet at Night — 14:41 min., b&w, 16mm & 35mm
Country Auction — 10:41 min., b&w, 16mm
Crafts of My Province — 12:32 min., color, 16mm
David Thompson — *The Great Mapmaker* — 28 min., b&w, 16mm
Eclipse at Grand'Mère — 6:8 min., b&w, 16mm
Gone Curling — 10 min., color, 16mm & 35mm
I Know an Old Lady Who Swallowed a Fly — 5:30 min., color, 16mm & 35mm
John Cabot — *A Man of the Renaissance* — 28:5 min., b&w, 16mm
Lewis Mumford on the City — b&w, 16mm
The City — *Heaven & Hell* — 27:58 min.
The City — *Cars or People* — 27:56 min.
The City and its Region — 27:56 min.
The Heart of the City — 27:56 min.
The City as Man's Home — 27:55 min.
The City and the Future — 28:0 min.
Low Temperature Gas — 4:10 min., color, 16mm
Magic Molecule — 9 min., color, 16mm & 35mm

One Step at a Time — 15:1 min., b&w, 16mm
Pipers and A' — 9:25 min., color, 16mm & 35mm
"Salty" in the Great Lakes — 28:45 min., b&w, 16mm
The Columbia — 10 min., color, 16mm & 35mm
The Edge of the Barrens — 13:40 min., color, 16mm
The Great Toy Robbery — 6:45 min., col., 16mm & 35mm
The Hutterites — 28:8 min., b&w, 16mm
The Persistent Seed — 14:18 min., color, 16mm
The Ride — 7 min., color, 16mm & 35mm
Two Artists — 28:13 min., b&w, 16mm
21—87 — 9:33 min., b&w, 16mm

NFB Program (original French)

A la recherche de l'innocence — 29:15 min., color, 16mm
A l'heure de la décolonisation — 27:36 min., b&w, 16mm
Auto-portrait — 149:17 min, b&w, color, 16mm
Caroline — 28:36 min., b&w, 35mm
De Montréal à Manicouagan — 27:25 min., b&w, 16mm
Fabienne sans son Jules — 27:16 min., b&w, 16mm
L'homme vite — 9:2 min., color, 16mm
Il y eut un soir... il y eut un matin — 34:17 min., b&w, 16mm & 35mm
Marie-Victorin — 24:37 min., color, 16mm
Parallèles et grand soleil (2 parts) — 27:20 min. (each), b&w, 16mm & 35mm
Petits discours de la méthode — 27:25 min., b&w, 16mm
Rencontres à Mitic — 27:21 min., b&w, 16mm
Solange dans nos campagnes — 25:48 min., b&w, 16mm & 35mm
Terra Nova — 19:3 min., b&w, 16mm
Une année à Vaucluse — 27:10 min., b&w, 16mm

Versions and Revisions (in English)

Canada between Two World Wars — 21:33 min., b&w, 16mm
The Edge of the Barrens — 12:16 min., color, 35mm
France Revisited — 27:25 min., b&w, 16mm
In Search of Innocence — 27:40 min., color, 16mm
I Was a Ninety-pound Weakling — 24:23 min., b&w, 16mm

Manouane River Lumberjacks — 27:46 min., b&w, 16mm
30 Minutes, Mister Plummer — 27:25 min., b&w, 16mm
Montreal—Manicouagan — 27:25 min., b&w, 16mm
Music from Montreal — 28:51 min., b&w, 16mm
Olympic Swimmers — 27:23 min., b&w, 16mm
One Sunday in Canada — 27:36 min., b&w, 16mm
Terra Nova — 19:3 min., b&w, 16mm
Selections from the Christmas Oratorio by J. S. Bach — 14:20 min., b&w, 16mm
Screen Magazines Nos. 29 to 34 — b&w, 16mm
Productive Mills — 9:28 min.
Getting Around — 9:15 min.
Frontiers in Science — 9:48 min.
Places to Go — 6:21 min.
What's New on the Farm — 10:28 min.
Strange Doings — 9:1 min.
Single Concept 8mm Film Series — Color, 8mm
Dance Squared — 4:17 min.
An Introduction to Jet Engines — 4:27 min.
Immediate Field — 4:48 min.
Emergence of a Dragonfly — 4:47 min.
Birth of a Caterpillar — 4:25 min.
Spawning of a Fish — 3:47 min.
Stampede — 27:21 min., b&w, 16mm
The Hour of Independence — 28:23 min., b&w, 16mm
The Little Acres — 23:45 min., b&w, 16mm

Versions and Revisions (in French)

Anniversaire — 19:7 min., b&w, 16mm & 35mm
Artisans du Nouveau-Brunswick — 12:32 min., col., 16mm
Appareils de chauffage — 7:22 min., color, 16mm
Le Canada durant la première guerre mondiale — 16:41 min., b&w, 16mm
Le Canada entre les deux guerres mondiales — 21:38 min., b&w, 16mm
La chasse à l'espadon — 8:43 min., b&w, 16mm & 35mm
La cité idéale d'après Lewis Mumford — b&w, 16mm
La ville — enfer ou paradis — 27:21 min.
L'homme contre l'auto — 27:25 min.
La ville et sa région — 27:26 min.

Le coeur de la ville — 27:20 min.
La ville est-elle habitable? — 27:20 min.
La ville et son avenir — 27:21 min.
Le Columbia — 9:53 min., color, 16mm & 35mm
Curling, quand tu nous tiens — 10 min., color, 35mm
Le développement de l'embryon chez le poisson osseux — 11:36 min., color, 16mm
Fantaisie de Noël — 8:11 min., color, 16mm & 35mm
Les grandes religions — L'Islamisme — 19:1 min., b&w, 16mm
Hold-up au Far West — 6:45 min., color, 16mm & 35mm
Jour de mariage — 27:20 min., b&w, 16mm
Margaret Mercier — Ballerine — 27:23 min., b&w, 16mm
La molécule magique — 8:55 min., color, 16mm & 35mm
Le Niger, jeune république — 26:3 min., color, 16mm
Pattes mouillées — 9:24 min., color, 16mm & 35mm
Phénomènes atmosphériques — 12:17 min., color, 16mm
Quand passent les Écossais — 9:25 min., color, 16mm & 35mm
Regards sur l'Amérique latine — 58:32 min., b&w, 16mm
La toundra canadienne — 13:40 min., color, 16mm
Trois pays — Trois apprentis — 27:16 min., b&w, 16mm
Trois pays — Trois artistes — 28:11 min., b&w, 16mm
Trois pays — Trois grand-mères — 27:18 min., b&w, 16mm
Un autre pays — 69:24 min., b&w, 35mm
Une histoire de livres — 19:26 min., b&w, 16mm
Un été mémorable — 14:43 min., b&w, 16mm & 35mm
Vancouver, ville aux cent visages — 12:53 min., color, 16mm
Le vert vivace — 14:18 min., color, 16mm

Sponsored Films

Air Transportable Elevator Assembly and Operation — 17:13 min., b&w, 16mm
An Essay on Science — 19:35 min., color, 16mm & 35mm
Cité savante — 19:30 min., color, 16mm & 35mm

Citizen Sailors — 16:8 min., b&w, 16mm
Corrections to Classified Publications — 7:48 min., b&w, 16mm
Fields of Sacrifice — 38 min., color, 16mm & 35mm
Fields of Sacrifice — 20:16 min., color, 35mm
Champs d'honneur — 38:13 min., color, 16mm & 35mm
Champs d'honneur — 20:16 min., color, 35mm
Fighting Fit — 18:28 min., b&w, 16mm
Figure Skating — 14:33 min., color, 16mm
Le patinage artistique — 14:33 min., color, 16mm
Four Ways to Kill — 13:8 min., b&w, 16mm
In the Transit Navigation Mode — 26:21 min., b&w, 16mm
Introduction to ANTAC — 17:51 min., b&w, 16mm
Introduction to Physical Fitness — Activities — 7:48 min., b&w, 16mm
Introduction to VDS Equipment (AN/SQS-504) and Transducer Group Hoist (AN/SQA-501) — 20 min., b&w, 16mm
Labrador Diary — 24:20 min., color, 16mm
Landfall Asia — 28:7 min., color, 16mm
Leakstopping and Shoring — 11:15 min., b&w, 16mm
Operating and Control Principles for AN/SQS-504 — 18:11 min., b&w, 16mm
Les retombées radioactives et l'agriculture — 22:55 min., color, 16mm
Science for the Farmer — 28:17 min., color, 16mm
Taken for Granted — 11:23 min., b&w, 16mm
The Anti-submarine Attack Team — 23:10 min., b&w, 16mm
The Ball Resolver in ANTAC — 10:35 min., b&w, 16mm
The Changing City — 27:45 min., color, 16mm
L'essor de la cité — 27:45 min., color, 16mm
The Enduring Wilderness — 27:48 min., color, 16mm
Jardins sauvages — 27:48 min., color, 16mm
The Tactical Function — 29:30 min., b&w, 16mm
The Transition — 17:28 min., b&w, 16mm
Transition — 17:28 min., b&w, 16mm
They Called It Fireproof — 28:5 min., color, 16mm
On le pensait à l'épreuve du feu — 28:7 min., color, 16mm

Time to Live — 26:28 min., b&w, 16mm
Le temps de vivre — 26:28 min., b&w, 16mm
Focus on Fingerprinting — 9:43 min., b&w, 16mm
Les habitations Jeanne-Mance (English & French) — 13:53 min., b&w, 16mm
Voyage trans-Canada — 28:13 min., color, 16mm
Televsits — b&w, 16mm. These are ten short films, from 2 to 3 minutes each, made exclusively for TV distribution in the United States. Their titles are as follows: New Brunswick Handicrafts, Skolf, Kids Meet Kids, Cavendish Beach, Alberta Game Farm, Fox Jewelry, Louisbourg, Bird Island, Cypress Hills, and Invalid Artist.

Foreign Versions

Each year the Board adds to its foreign versions, this year producing 83 versions in 34 languages. Among these were films in Spanish, Italian, Portuguese, German, Danish, Arabic, Chinese, Japanese and Malay. Some of the films versioned this year were *Trans-Canada Journey*, *Nahanni*, *My Financial Career*, *The Ride*, *Universe*.

Newsreels

Newsreel items from the National Film Board inform Canadians and people in other countries about Canadian events as they occur. During the year 47 newsreel stories were produced and made available to the major newsreel distributors of this continent and in Europe. Theaters and television stations in more than 120 countries used newsreel items on such varied subjects as Canada's buffalo herds, the St. Lawrence ice-breakers, the fishing season in Quebec, and logging in British Columbia. Some 47 newsreel items were incorporated in 3,469 newsreels, an increase of 936 over last year's total. For the first time, two NFB newsreel items were shot in color.

The Board also produces screen magazine films from newsreel footage. These films combine two or three related items and are available to schools, film libraries and television. This year, six films of this type were made in

English and the same number in French. The series now comprises 34 French and 34 English films. Newsreel footage also provides short tourist films under the general title *Televsits*; ten were made this year for the Canadian Government Travel Bureau.

FILMSTRIPS

The Board considerably increased its filmstrip production during the year — 66 filmstrips as compared to 43 last year. This total is made up of the following: 21 English and 18 French filmstrips, plus 4 sets of bilingual film slides, from the Board's own funds; 17 English and 10 French filmstrips, for sponsoring Government departments or agencies. These filmstrips cover such topics as

"Seigneurs and Seigneuries"



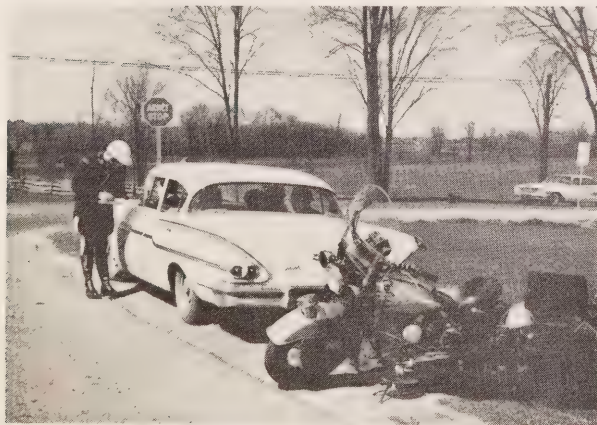
history, geography and nature study. Of the total, 30 English and 21 French filmstrips were destined for school audiences, at various grade levels, whereas 7 English and 8 French filmstrips were made for adult audiences.

Here is a complete list of filmstrips produced during the year, starting with the ones made with Board funds and followed by sponsored filmstrips.

History

The Story of New France; Samuel de Champlain; Seigneurs and Seigneuries (The Seignorial System in New France, Part 1); *The Habitants* (The Seignorial System in New France, Part 2). *La Nouvelle-France; Samuel de Champlain; Seigneurs et Seigneuries* (Le régime seigneurial en Nouvelle-France — Première partie); *Les censitaires* (Le régime seigneurial en Nouvelle-France — Deuxième partie).

"Law and Order"



Geography

Le Québec — La plaine du Saint-Laurent.

Science

Beetles; The Grasshopper; The Honeybee; Dragonflies and Damselflies; Les coléoptères; Le criquet (sauterelle); L'abeille; Libellules et demoiselles.

Spring Wildflowers — Northern Ontario and Quebec; Spring Wildflowers — Southern Ontario and Quebec; Spring Wildflowers — Northern Prairie Provinces; Spring Wildflowers — Southern Prairie Provinces; Spring Wildflowers — The Maritimes; Spring Wildflowers — Newfoundland; Spring Wildflowers — British Columbia; Selected Wildflowers — Western Canada; Selected Wildflowers — Eastern Canada; Arctic Wildflowers.

Flurs sauvages printanières — Nord de l'Ontario et du Québec; Flurs sauvages printanières — Sud de l'Ontario et du Québec; Flurs sauvages printanières — Nord des provinces des Prairies; Flurs sauvages printanières — Les Maritimes; Flurs sauvages printanières — Terre-Neuve; Flurs sauvages diverses — l'Ouest du Canada; Flurs sauvages diverses — l'Est du Canada; Flurs sauvages de l'Arctique.

Social Studies for Junior Grades

Our Community Series — The Fireman; Indian Showshoes.

Safety

Attention les skieurs.

Bilingual Slide Sets

The Caribou Eskimo; Eskimo Sculpture; Glaciation; Eskimo Prints.

Sponsored Filmstrips

National Capital Commission

Ottawa, Capitale du Canada; Canada's National Capital (with recording).

R.C.M.P.

Law and Order; The RCMP as a Provincial and Municipal Police Force; The RCMP as a Federal Force.

National Gallery of Canada

Jean-Paul Riopelle (English); Jean-Paul Riopelle (French).

Department of Mines and Technical Surveys

Ville du bois d'oeuvre.

Department of National Health and Welfare

Figure Skating (Part 1) — Equipment and Basic Skating; Figure Skating (Part 2) — Singles and Pairs; Figure Skating (Part 3) — Dancing on Skates; Personal Services; Training the Mentally Retarded Child at Home (with recording).

Le patinage artistique (Première partie) — Équipement et patinage de base; Le patinage artistique (Deuxième partie) — Patinage individuel et par couple; Le patinage artistique (Troisième partie) — La danse sur glace; Les services personnels; Habillement de secours — Approvisionnement et opération; L'organisation du service d'habillement de secours.

Public Archives

Improve Records Disposal.

Department of Labour

Electronic Computer Occupations; Careers in Library Service; Les métiers de l'électricité et de l'électronique.

Department of Northern Affairs and National Resources

What is Government?

Civil Defence

Nuclear Weapons Effects; Planning Canada's Civilian Defence; Survival Planning in Face of Nuclear Threat.

STILL PHOTOGRAPHY DIVISION

The National Film Board is the official Canadian Government photographer. Its Still Photography division has a triple function : to maintain a national photo library, where at present some 200,000 photos on all aspects of Canadian life can be found; to furnish photos for the Board's film publicity; and to prepare Canadian photo stories for release to newspapers and other periodicals.

*Checking a photo story
for release to newspapers.*



The Still Photography division distributed to newspapers in Canada and abroad a total of 26 photo stories — one every two weeks — on a variety of Canadian themes. Each release was a short text illustrated by four or five photos which newspapers can order. In Canada, both daily and weekly newspapers use these illustrated articles. Abroad, each of these photo stories is distributed in an average of 15 countries. The photo story on the Winnipeg Ballet appeared in the publications of ten countries, and another story on iron ore was published in 15 countries. The story on Governor-General Georges Vanier was most successful, appearing in newspapers and magazines of 39 countries.

The 26 photo stories this year were : *The Royal Winnipeg Ballet*; *Foreign Students at Guelph*; *Mobile Libraries*; *Lake Erie Gas Drillings*; *Radioactive Rocks*; *Colombo Plan*; *B.C. Logging*; *Steel*; *Governor-General Vanier*; *Polar Continental Shelf*; *Eclipse of the Sun*; *Summer Story*; *Upper Mantle Project*; *McGill Harp*; *Mayor Whitton*; *Canadian Electronics*; *Asbestos*; *Budding Ballerinas*; *Jewish Public Library*; *Flying Geologists*; *Canadian Rocketry*; *Boy Choristers*; *Year-end '63*; *Geomagnetic Survey*; *Houses for Export*; *Mirror Transit Telescope*.

Still Photo Library

A new photo catalogue was published this year and attracted an increased number of requests from public and private agencies. This year the Board sold over 140,000 photo prints, an increase of 28,000 over last year. The photo catalogue is listed as the official source of Canadian photos at the Library of Congress in Washington, at the British Museum in London, and at the Bibliothèque Nationale in France.

Consulting the new NFB photo catalogue.



TECHNICAL OPERATIONS SUMMARY

MOTION PICTURE LABORATORIES

	Footage Processed	
	1962-63	1963-64
35mm Black-and-White	2,177,855	3,198,198
35mm Color	717,266	1,143,122
16mm Black-and-White	13,138,991	12,657,547
16mm Color	4,613,686	4,564,532
	<hr/> 20,647,798	<hr/> 21,563,399

CAMERA

	Footage Exposed	
	1962-63	1963-64
35mm Original Black-and-White negative	278,565	499,291
35mm Color	129,171	135,204
16mm Black-and-White	926,903	761,273
16mm Color	204,728	35,366
	<hr/> 1,539,367	<hr/> 1,431,134

SOUND AND PROJECTION

	1962-63	1963-64
Studio Hours invoiced	2,378	2,374½
Location Hours invoiced	10,048	10,679¼
Re-recordings (no. of reels)	787	857

ENGINEERING

	1962-63	1963-64
Hours invoiced	24,533	24,035

ANIMATION AND TITLE PHOTOGRAPHY

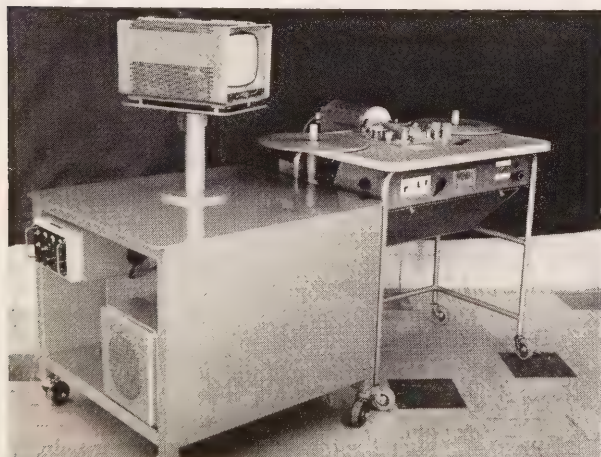
	1962-63	1963-64
Hours of Title Shooting	1,158	1,316
Hours of Animation Shooting	3,504	4,443
Hours of Filmstrips Shooting	1,362	1,087

TECHNICAL OPERATIONS



The Technical Operations Branch is responsible for all aspects of the technical work of film production and distribution at the National Film Board. The Branch supplies the cameras and cameramen to photograph the films and filmstrips, records the sound on films, provides special effects, animation and title shooting for films, and undertakes the engineering, maintenance and technical research necessary for film production and distribution. Its major responsibility is to process and print all films and filmstrips produced by the Board and required for distribution in Canada and abroad.

Stock-shot TV viewer.



The work of this Branch is best grasped from the table on the preceding page. Here are a few items of general interest about other aspects of technical operations for this year:

A device to simplify selection of stock shots for films was also developed this year. It is a TV viewer which reads negative as well as positive film.

In a new technique, film animation employs the Xerox process for making copies. Normally an animation sequence starts out as a series of pencil drawings on paper. These have to be traced in ink on the cels which then go under the animation camera. The use of Xerox equipment means that the tedious and expensive inking-in process can be dispensed with. The original pencil drawings are copied directly onto cels by the Xerox process, and the results are quite indistinguishable from an ink drawing. One value of this, of course, is that it saves time; the other important feature is that the process helps to preserve the original work of the artist who created it. In the old process there was always the chance that the second artist would, while inking-in, change the character of the first artist's drawing.

A small portable slating device which does the same thing as the clapperboard, but without the clap, was designed this year. There are two versions: the first works by putting the sound synchronizing information on the program track; the second method puts the sound information on the control track. Both are operated with batteries, a push button and a small light on the slate.

DISTRIBUTION SUMMARY

THEATRICAL BOOKINGS

	English	French	Total
Canada	5,968	746	6,714
			ABROAD
United States			183
Europe (including U.K.)			13,857
Africa			5,366
Asia and Australia			5,209
Unspecified			627
			<hr/> 25,242

TELEVISION

CANADA — TELECASTS

	English	French	Total
Series	1,462	525	1,987
Non-Series	4,287	696	4,983
	<hr/> 5,749	<hr/> 1,221	<hr/> 6,970

ABROAD — TELECASTS

	Total
United States	3,228
Europe (including U.K.)	1,026
Other	679
	<hr/> 4,933

PRINT DISTRIBUTION (NFB Productions)

	CANADA		ABROAD	
	Sales	Loans	Sales	Loans
16mm Prints	3,330	5,308	5,207	4,879
Filmstrips	21,713	3,590	7,179	655

16mm SCREENINGS and ATTENDANCE

	CANADA	
	Showings	Attendance
British Columbia	61,542	5,415,696
Prairie Provinces and N.W.T.	101,841	6,059,092
Ontario	126,691	9,121,752
Quebec	46,554	3,351,888
Maritime Provinces	45,603	2,613,402
Newfoundland	12,337	641,524
	<hr/> 394,568	<hr/> 27,203,354

	ABROAD	
	Showings	Attendance
United States	177,216	9,392,448
Europe (including U.K.)	59,057	4,429,275
Asia	41,084	14,338,316
Africa	10,923	1,485,528
Central and South America	36,917	5,905,720
Australia and New Zealand	22,424	1,614,528
	<hr/> 347,621	<hr/> 37,166,815

DISTRIBUTION



The highlights of film distribution this year were :

1. The enthusiastic reception of *Drylanders* when it opened in Canadian theaters.
2. The half-million audience reached in one night when *Pour la suite du monde* was premiered on the CBC-TV French network.
3. An increase in the international audience of National Film Board films.
4. New audiences and new distribution methods.

Swift Current crowd queues for world premiere of NFB's first feature-length production.



DISTRIBUTION IN CANADA

The Three Channels

The distribution activities of the National Film Board are aimed at two goals : to make the films available to the largest possible audience in the most useful and efficient way; and to keep in touch with the new needs and tastes of film audiences. The Distribution Branch constantly examines the ways in which the films are used, the conditions under which they are shown, and the response of spectators.

There are three main channels of film distribution. One channel is the 16mm film services which provide films for churches, community groups, and similar bodies that arrange their own film showings. During the year, there were 394,568 film showings (16mm) in Canada to a total audience of 27,203,354 spectators. For these audiences, films such as *An Essay on Science*, *Marie-Victorin* and *The Hutterites* are bound to have long and useful careers. In scientific fields, among students interested in botany and sociology — and such an audience is renewed from year to year — these films will always be in demand. Many films produced during the last ten years, for example, are constantly in demand precisely because of this audience renewal and because these films continue to serve the need of many Canadians for information and understanding.

The other channels of distribution, in theaters and television, make film accessible to vast but more casual audiences in a very short period of time. *Drylanders*, the feature film which had its theatrical release at the end of September 1963, was booked by 215 theaters in six months.

Tentative estimates suggest that more than 1,000,000 people will see the film. At the end of this fiscal year, 79 theaters were waiting for *Drylanders*, all available prints having been reserved several months in advance. It is expected that this film will be shown in at least 300 Canadian theaters during its first year.

Pour la suite du monde, a feature film produced with the cooperation of the inhabitants of l'Île-au-Coudres, was shown first on television. Previously, in May 1963, *Pour la suite du monde* was presented at the Cannes International Film Festival. Critics at Cannes were warm in praise of the film. Press, radio and television in Canada reported the comments of the newspapermen and the other observers at the Cannes festival. Canadian attention was further attracted to this film when it won first prize, for documentary and experimental films, at the Evreux festival. Thus, *Pour la suite du monde* was well known when it was shown to its first Canadian audience on August 4, 1963, on the CBC-TV French network to a half-million people. At the same time it was being screened at the Montreal International Film Festival. In April, 1964, the CBC again showed *Pour la suite du monde*. The film will be shown to English-speaking audiences under the title *The Moontrap*.

National Film Board films are often distributed through more than one distribution channel. A film shown in theaters may later be shown on television, and a film that has been seen on television is occasionally shown in a theater, sometimes for several weeks. Subsequently, the same film can be borrowed for showing by film clubs, colleges and other community groups. Films like *Lonely Boy* and *Les bûcherons de la Manouane* were seen through all three methods of distribution: film libraries, theaters and television. The CBC featured both these films twice: then, *Les bûcherons de la Manouane* was booked as a short in a Montreal theater, where it played for ten weeks to a total audience of 29,000. *Lonely Boy* played with the Canadian feature film, *Trouble-fête*; and an estimated 50,000 people saw it. Now the films are available through film libraries and are borrowed by many organizations. Abroad, *Lonely Boy* and *Les bûcherons de la Manouane*

are also having considerable television and theatrical success. Such multi-channel distribution is not new, but this year it was especially evident.

A Variety of Audiences

The National Film Board's 16mm distribution in Canada reaches an audience — other than that reached by television or theaters — that remains numerically high. It is important to note that the nature of the audience is changing, and in a manner interesting to the Board. Film libraries have increased in number steadily over the last few years. Film Weeks, organized in high schools and colleges where several hundred people can easily be gathered for screenings, have become more and more popular. Films distributed in 16mm are being seen because the public has a real desire to see them, and because it is increasingly possible for people to borrow the films they want, as they would borrow books.

While the role of the Board is, then, to make films more and more accessible and to keep the public informed about their availability in various regions, it still continues to serve the special-interest audience. Films are made, for example, on subjects of interest to rural groups; and the Board cooperates with educational authorities in preparing film programs for students.

Youth and NFB Films

When the National Film Board began film production 25 years ago, teachers were among the first to welcome its films. Now students are also making use of films for their own pleasure and purpose, on their own time. Films for this purpose were provided by the High School program, which is popular among the youth of many regions. The High School film program was best received in British Columbia. The films, while intended to meet the interests of students, were also made available for youth in such organizations as the YMCA and church youth groups.

In Quebec the interest of youth in films and film making has taken a most lively form. There are 345 student film clubs in the province. Often these showings are a sparetime project of a few students; at other times they

become a major event in the life of the school. Two cases in particular show the capacity students have for organizing film activities. The film club of Le Plateau High School in Montreal, in cooperation with school authorities and the National Film Board, organized a Canadian Film Week, February 3 to February 8, 1964. The exhibition included displays celebrating film-makers and film production in Canada. There were daily film showings and a total of more than 3,000 spectators. Each evening had its particular theme: one a retrospective of films by Norman McLaren, another a retrospective of works by Colin Low, another showing the wide range of French-language production at the Board. One evening was devoted to works by independent film-makers, another to Canadian films on art. There was also an evening jointly organized by film-makers and educators for teachers and normal school students. The discussion centered on the means taken by film-makers and teachers to increase the effectiveness of audio-visual methods in education. Finally, there was a matinee planned for children. The exhibition drew a considerable number of students and adults.

The directors of the Ste-Marie School in Amos organized a Canadian Film Week from March 16 to 21, 1964. In a letter of thanks addressed to the National Film Board these sponsors said: "Without exaggerated optimism, we can say that the Canadian Film Week made the students of our school aware of our national production, of the problems inherent in feature-film production, and helped them to judge the artistic work of our producers." The film week was held in the auditorium of the Institut de l'Assomption in Amos, and the students of Amos College, the Institut Familial and the Normal School also attended. Each day was devoted to one aspect of film production. The week opened with an exciting McLaren retrospective. On Tuesday, there were a few recent films, among them *Manouane River Lumberjacks* and *Jour après jour*. On Wednesday night, films of Pierre Patry were screened, among them *Les petites soeurs*, *Le Chanoine Lionel Groulx* and *Petit discours de la méthode*. On Thursday, the audience saw the best films of Colin Low, in particular *Universe* and *City of Gold*. On Friday, the preoccupation of film producers with youth was illustrated by films like

Glenn Gould, *Runner* and *Lonely Boy*. The film week closed with the theme "Film productions and our region, Abitibi" and the films *Normétal*, *Le médecin du Nord* and *Les brûles*. As a complement to these activities, the students had prepared, with the Board's cooperation, an extensive film exhibit.

The Search for New Audiences

This year the Board signed an agreement with Columbia Pictures for commercial distribution of some of its 16mm films. Usually theaters require 35mm prints, but commercial distribution of feature films in 16mm is also important. It is expected that up to 100 16mm bookings for *Drylanders* may be made in the Prairie region alone. Feature films are shown in 16mm at cine-clubs, and in regions served by itinerant movie showmen whose equipment is 16mm. Columbia Pictures, commercial distributor for the National Film Board in Canada, can now supply our films in both 35mm and 16mm. During the year, six films in 16mm had 89 bookings.

Art Film Festivals

Thirteen film festivals this year were devoted exclusively to films on art. These three-day festivals were held in Toronto, London, Quebec, Trois-Rivières, Sherbrooke, Arvida, Drummondville, St. Boniface, Regina, Saskatoon and Whitehills. These festivals were organized jointly by the National Gallery, the National Film Board, the Canadian Film Institute and, in Quebec, with the help of the Department of Cultural Affairs. All were well supported by the public and the press. The program was not restricted to films produced in Canada, but thousands of people during these thirteen festivals did see the NFB films, *The World of David Milne* and *Paul-Emile Borduas*. Following the press publicity, the organizers received many additional requests for presentation of the itinerant festival in other places. The festival series was organized following a study session on the use of films on art, organized by UNESCO in Ottawa in May 1963. Canada is a member of the International Federation of Films on Art whose center is at the Louvre Museum in Paris.

Where the Crowds Are ...

For the second year, the Canadian National Exhibition in Toronto placed the entire Art Gallery building at the disposal of the National Film Board for an exhibition of films, filmstrips and photographs. Close to 200,000 people visited the NFB exhibition. In addition to displays of film-making equipment, demonstrations of sound-recording and so forth, there were two theaters in constant operation. One theater repeated a program of the Board's best films, and the other showed films requested by the visitors. Included in the wide choice offered this latter audience were NFB films in a variety of languages.

The most popular feature of the NFB exhibition at the C.N.E. this year was a multiscreen theater which displayed films on 13 screens arranged in a long curve. The 13 films were shown simultaneously and were on the general theme, "Sixty Years of Canadian History".

Summer Tourists

July and August, summer heat, vacations and trips would not seem to encourage film showing or viewings, but in fact there were films being shown everywhere. From the beginning of July until Labor Day, the Board organizes special programs for Canadian or American tourists who travel through the country during this period. Large audiences, in parks, hotels, vacation spots, fairs and exhibitions, see films appropriate to the season. These summer film programs are chosen to help travellers become familiar with the geography of the country and the location of its travel treasures and beauty spots.

It is estimated that at Niagara Falls alone over 200,000 people saw National Film Board films outdoors last summer. Indoors, at the National Museum in Ottawa during July and August, there are film showings every day at 2:30 p.m. and on Wednesday evenings at 7:30. Posters in restaurants, buses and other public places draw attention to the Museum screenings.

Newfoundland, Monday Night

St. John's Memorial University this year inaugurated a "Movies on Monday" program to which the public was invited. At the first show some 700 people turned out, although there was room for only 400. These evenings of film screenings continued during the autumn and winter months, and even at the end of the project 250 people were still attending the shows. The public at Corner Brook, Grand Bank, Port-aux-Basques, Marystown, Channel, Labrador City and Deer Lake showed the same enthusiasm for similar screenings. A program of films on three successive evenings in Labrador City drew about 1,000 people — about a quarter of the town's population.

Premieres

In Ottawa, some 500 people attended the official release of the film *Fields of Sacrifice* in the presence of the Governor-General. In Quebec, there were 400 people at the premiere of the film *Marie-Victorin* at the convention of French Canada's Association for the Advancement of Science. *Fields of Sacrifice* was also given official premieres in all the provincial capitals. The film *Anniversary*, commemorating sixty years of film industry in Canada, was premiered in Montreal, Toronto, Winnipeg, Vancouver and Saint John in June and July 1963. These premieres, organized with the cooperation of the pioneers of the industry, were like family reunions where film highlights of the past half-century were reviewed.

The Canadian Book Fair in Montreal

A multi-screen showing of NFB films at the 5th Annual Canadian Book Fair in Montreal attracted the attention of 75,000 visitors from April 2 to 7, 1964. The Board also had a 144-seat theater where seven 45-minute screenings were held daily during the entire week. In this theater, 5,500 people saw such films as *The Ride*, *Marie-Victorin*, *Sky*, *The Little Acres*, *Fisherman's Gamble*, *Paul-Emile Borduas*, *An Essay on Science and Fantastique*.

Theatrical Distribution

For the second consecutive year there was a jump in the number of National Film Board productions shown in Canadian theaters. Film rentals this year rose from 6,056 to 6,714 — an 11% increase. Last year the increase was 12% over the previous figure. Thus in two years theatrical distribution has increased 23%.

The following films were released to theaters during 1963-64 :

In French : *Anniversaire*, *Paul-Emile Borduas*, *La Nahanni*, *La chasse à l'espadon*, *La course*, *Pour la suite du monde*, *Quand passent les Ecossais*, *Hold-up au Far West*, *Champs d'honneur*, *Un autre pays*, *Curling quand tu nous tiens*, *Le rallye des neiges*, *Pattes mouillées*, *La molécule magique*, and *Les bûcherons de la Manouane*.

In English : *Fisherman's Gamble*, *Anniversary*, *Paul-Emile Borduas*, *The Ride*, *Pipers and A'*, *The Great Toy Robbery*, *Drylanders*, *Gone Curling*, *Fields of Sacrifice*, *The Rink*, *The Columbia*, *Cornet at Night*, *I Know an Old Lady Who Swallowed a Fly*, *Magic Molecule*, and *Atlantic Rescue*.

Three of these films had rather special success : *Anniversary*, which commemorates a half-century of motion picture business in Canada, was shown by 515 theaters across the country in eight-and-one-half months. All receipts from this film went to the fund of the Canadian Motion Picture Pioneers Association. Of special significance also was the reception given the feature, *Drylanders*, to which we refer at the beginning of the Distribution Branch report, and to the color film, *Fields of Sacrifice*, after its national premiere at Ottawa in the presence of the Governor-General, and its well-organized premieres in all the provincial capitals. This latter film honors the 100,000 Canadians who died during the last two world wars.

In Vancouver, three films were especially successful: *The Ride* was shown for nine weeks at the Park Theater, and it was seen by an estimated 23,000 people; the same theater showed *Cornet at Night* for 15 weeks, to 22,000

people; and at the Varsity Theater, *The Great Toy Robbery* was equally successful.

In French-language theaters *Les bûcherons de la Manouane* and *Paul Anka* were the most successful films. *Les bûcherons de la Manouane* was seen by 29,000 people in 12 weeks at the Elysée Theater in Montreal, *Paul Anka*, playing at the St. Denis and Bijou Theaters in Montreal, with the Canadian feature film *Trouble-fête*, was seen by at least 50,000 people.

Television

There were regular weekly television presentations of NFB films from November to June on both the French and English networks of the CBC, and frequent screenings of NFB shorts on the private stations in all parts of the country. From the *Temps présent* series this year, 27 half-hour films were shown on the French network, and 29 films produced in English were shown on CBC-TV's *Explorations* program. During the year, the English network repeated the complete *Canada at War* series, thirteen half-hour episodes. This story of Canada's participation in the last war was first telecast by the CBC two years ago.

The CBC school broadcasts this year showed the NFB history films *John Cabot – A Man of the Renaissance*, *David Thompson – The Great Mapmaker*, and *Alexander Mackenzie – The Lord of the North*.

In Saskatchewan the Wheat Pool programmed a group of films under the title "Man and His Physical Environment", which was shown over seven television stations.

This year, English-speaking viewers saw ten films from the Board's French-language program. They included *The Little Acres (Les petits arpents)*, on farm problems in certain parts of Quebec; *Manouane River Lumberjacks (Les bûcherons de la Manouane)*, a graphic view of winter wood-cutting; and *Montreal—Manicouagan (De Montréal à Manicouagan)*, about the enormous dam being built in the wilds of new Quebec. French-speaking viewers saw some films from the English-language program, one being a French version of *The Hutterites*. Sometimes NFB makes

a film series from the very start in both languages. Such was the case with the six films in the series *Lewis Mumford on the City*, presented this year on both networks of the CBC.

Altogether, there were 6,970 telecasts of National Film Board productions in Canada during the year.

INTERNATIONAL DISTRIBUTION

Films produced by the National Film Board reach millions of people on all continents and in more than 100 countries. This audience is constantly increasing. The films shown abroad are the same as those shown in Canada and they are shown in much the same way, either through film libraries, or through theaters and television. But abroad, NFB films are released in some 40 foreign languages as well as in Canada's two official languages.

The Board's international distribution broke records in 1963-64. There were 25,242 theatrical bookings of NFB films abroad reported during the year, compared to 14,847 the previous year. There was also a considerable increase in the sale of 16mm prints. These sales jumped from 4,747 prints sold in 1962-63, to a new total of 5,207 during 1963-64. In addition the NFB deposited 4,879 prints in film libraries abroad. Telecasts of our films abroad rose to 4,933 and there was also a rise in the sale of filmstrips: 7,179 copies in 1963-64 compared to 4,460 the preceding year. A total audience of 37,166,815 spectators attended 347,621 screenings of 16mm films distributed abroad by the NFB.

This increase in distribution of NFB films abroad is due largely to : 1) the increase in the number of films available in foreign versions; 2) an increase in the circulation of tourist films in the United States; and 3) new distribution agreements allowing the Board's films to reach new countries, especially in French-speaking Africa.

The United States

The United States is the best foreign customer for National Film Board productions. This is due to its large population, its cultural affinity with Canada, and its numerous outlets for film distribution.

During the year, 44 NFB films were available to theaters in the U.S. through the Board's nine distributors there. The films included *Cattle Ranch*, *Angkor*, *Nahanni*, *My Financial Career*, *Trout Stream*, *The Stowaway*, *Snow*, *Fraser's River*, and *The Magic Mineral*. An animated cartoon from the National Film Board, *The Great Toy Robbery*, enjoyed a popular run in the United States where it was booked for weeks on end. At this writing, this film, together with another NFB cartoon, *My Financial Career*, based on a short story by Stephen Leacock, is being shown in large theaters in over 50 American cities.

This year there was a total of 3,228 telecasts of Canadian films on American television. The 65 National Educational Television and Radio Center stations ran the greatest number of our films — 194 telecasts. These included *Glenn Gould*, *Of Sport and Men* and the seven-film series on Islamic history, *The Crossroads of the World*. Another distributor acquired television rights to the thirteen-film series, *Canada at War*.

In Philadelphia just before "Canada Week", November 11th to 16th, a television station ran 26 NFB films, among them *A Day in June*, *The St. Lawrence Seaway*, *Corral* and *Angotee*.

Tourist Films : The Canadian Government Travel Bureau, the National Film Board, the provincial governments and Canadian transportation companies cooperate to promote the distribution of Canadian tourist films. The 1963-64 goal for distribution of tourist films in the U.S.A. was a third higher than the 1960 figure. New distribution centers and new circuits were opened, the number of tourist films was increased, and publicity was improved. When the drive ended in December 1963, the results were well above the objective. There were approximately 149,227 film showings of tourist films in the United States in 1963-64, a 10.76% increase over the preceding year, to

a total reported audience of 7,938,721. The number of Canadian tourist films shown on American television increased almost 10% over the preceding year, to 2,620 telecasts. During this three-year campaign, 81 new distribution outlets were opened. There are now 753 tourist-film libraries in the U.S. with 10,543 copies of Canadian films. The number of tourist-film circuits, particularly effective in small towns, has gone up from 31 to 41 in three years. Now the NFB is organizing a more effective method of tourist film distribution in Europe.

Europe and the United Kingdom

National Film Board distribution increased in several sectors in Europe this year. New contracts brought to 157 the number of films available to theaters of the United Kingdom, France, Germany, Belgium, the Netherlands, Sweden, Switzerland, and several other countries. This year 13,857 theatrical bookings were reported from Europe, compared to 5,619 during the preceding year. Theatrical distribution in the United Kingdom was leading with 91 titles; Belgium had 76; Sweden 51, Switzerland 48, and France 44. Distributors chose some 30 NFB titles for each of these countries: Germany, Portugal, Holland, Poland and Finland. The subjects are extremely varied, and film audiences in Europe are now able to see films like *Nahanni*, *The Rink*, *Cattle Ranch*, *Le Merle*, *Angkor*, *Runner*, *Joy of Winter*, *The Ride*, *The Living Stone*, *City of Gold*, *Snow*, *My Financial Career*, *Railroaders*, *Lonely Boy*, *The Canadians*, *A Chairy Tale*, and *Wildlife of the Rocky Mountains*.

This year, a feature film from NFB, *Pour la suite du monde*, was shown in Europe's theaters. Standard Films of Brussels acquired the theatrical and television rights for Belgium and Luxembourg for a seven-year period. The Board also sold Italian Television (RAI) the distribution rights to the same film in Italy for a period of three years. In France the Société Spac is distributing the film in French theaters for a four-year period. Not long after the end of the fiscal year, *Pour la suite du monde* was showing in two Paris theaters.

Several European television networks also made considerable use of Canadian films. This year there were 1,026 telecasts in Europe, as compared to 596 last year. In England, there were 324 telecasts of NFB films by the BBC and 197 by the Independent TV Authority. This year in the United Kingdom there were 109 more telecasts of NFB films than in the previous year. Sweden and Finland telecast 134 and 115 NFB films respectively; Ireland and Czechoslovakia both televised 54 NFB films. Some of the titles chosen by the European television networks were: *Of Sport and Men*; *The Gold Seekers*; *Circle of the Sun*; *36,000 brasses*; *Men against the Ice*; *Boulevard St-Laurent*; *Bar Mitzvah*; *The Days before Christmas*; *Fishermen*; *Down North*; *The Little Sisters*; *Pilgrimage*; *Wrestling*; *Glenn Gould*; *Rose et Landry*; *Roughnecks*; *Manonaua River Lumberjacks*; *The Color of Life*; *Ti-Jean in the Land of Iron*; *Universe*; *The Lake Man*; *Day after Day*; *Life in the Woodlot*; *Street to the World*; *30 Minutes Mister Plummer*; and *Music from Montreal*. Several European television networks used the *Crossroads of the World* series. Swiss television used the six-film series, *Ceux qui parlent français*.

The 23 Canadian diplomatic missions in Europe are provided with well-stocked film libraries, and the 16mm films available there were used this year at 59,057 film showings to a total audience of 4,429,275 spectators. The films distributed by NFB to Canadian offices abroad are available free of charge to film clubs and educational groups for non-commercial showings.

Asia

Canadian diplomatic missions in Asia play an important part in distributing NFB films. During the year they organized 41,084 film screenings for a cumulative audience of 14,338,316 spectators. Theaters and television also show NFB films in Asia. In 1963-64 the Board made 157 films available to theatrical distribution agencies in Asia. In the Philippines 29 Canadian films were made available for theatrical showings; there are also 45 NFB films now

available for theatrical distribution in Indonesia. Other contracts will provide for the distribution of 9 films in India, 13 in Pakistan, 4 in Japan and 9 in Thailand. There were 138 television programs which used our films in these countries during the year. The Philippines came first with 74 programs, then Iran with 48. Some NFB films were televised also in Syria, Thailand, and nearby countries. A new contract between the Board and three new distributors provides for additional telecasts of 70 Canadian short-subjects in Japan.

Africa

The opening of a Canadian film library in Rabat, Morocco, and the signing of an agreement for distribution of 40 Canadian films in French-speaking countries of Africa are among the more important events of the NFB's year abroad. The film library at Rabat already has more than 50 films, over a dozen in Arabic and the others in French. The Office de Coopération Radiophonique, whose head office is in Paris and which distributes films in French-speaking Africa, acquired rights for 40 NFB films, among them : *Rose et Landry*; *Marée au Ghana*; *Angkor*; *Aujourd'hui l'indépendance*; the series of six films on the Arab countries, *Carrefour du monde*, which is of particular interest to Africans; and others such as *Les pêcheurs*, *Les bûcherons de la Manouane*, *La feuille verte*, *Angoti*, *Vancouver – Ville de cent visages*, and *Quand tombe la neige*.

NFB short-subject distribution in the United Arab Republic this year included 176 programs on Egypt's television and seven films made available for Egypt's theaters. Egypt bought 129 NFB 16mm films and 566 filmstrips.

In South Africa, 66 NFB films were made available for theaters. South Africa bought 156 NFB 16mm films.

The Canadian diplomatic missions in the countries of Africa made 16mm prints available for a total of 10,923 showings to a total audience of 1,485,528 spectators.

Latin America

Latin America likes Canadian films. According to the report from our Embassy in Santiago, there were 817 screenings of Canadian films in Chile, mainly on the new television system, during the months of April to July 1963. During the Festival del Cine Canadiense held at Buenos Aires on June 25 and June 27, and on July 2, 4 and 11, 1963, thirty-five Canadian films were shown, among them *Nahanni*, *Universe*, and *Very Nice, Very Nice*.

The Board's office in Buenos Aires signed a contract this year for the distribution of five NFB films in theaters of Latin America; the distributor took 15 prints each of these five films. In Brazil, five groups of films were circulated by the Canadian Consulate. The Department of Education in Brazil bought five copies each of six films, among them *City of Gold*, for its own distribution. In Montevideo, Uruguay, the Cine-Club del Uruguay organized a Canadian film week from March 6 to 13, 1964 where, among others, *Pour la suite du monde*, *Les brûles*, and *Stampede* were shown to a large audience.

Australia and New Zealand

There has always been a strong bond of friendship between Canada and these two countries; each is a favorite customer for NFB films. Government departments, film libraries and television networks buy Canadian films every year. Some 83 films were distributed to theaters in these two countries this year. There were 4,044 theatrical bookings, and distribution of these films will continue for several years. In Australia, various organizations acquired 142 NFB films. The Board's films appeared on 82 television programs. Canada's past came before Australian television audiences when eleven films of our *History Makers* series were bought and televised. The National Film Library at Wellington, New Zealand, in one purchase this year acquired 39 Canadian films. New Zealand also bought 2,030 prints of NFB filmstrips. This extensive distribution was supplemented by thousands of screenings of NFB films organized this year by the film libraries of our diplomatic missions in Australia and New Zealand.

ADMINISTRATION AND GENERAL SERVICES



General Services

These include stores, receiving and shipping, communications, mail, transportation, vehicle pool, libraries, film storage, records management, and security. Also included is the annual inventory verification of the Board's stores and equipment, which is carried out on a progressive basis throughout the year.

Accounting

The Board's accounting procedures and records, from which the statements are prepared, follow the basic system used by private industry.

Liaison

The Liaison division, located in Ottawa, services and advises Government departments on the production and distribution of films, filmstrips and still photos. Orders placed on behalf of the departments amounted to \$1,300,437, of which \$633,392 was for the production of films.

Personnel

The Personnel division provides services related to employment, organization, salary administration, staff training and development, dealings with staff associations,

staff benefits, pay and records, health services, and various special projects. The staff complement of regular employees decreased from 619 as of March 31, 1963, to 612 at March 31, 1964. Employees on a contract or straight-term basis increased from 104 to 129. The rate of turnover of regular staff increased from 9.7% during 1962-63 to 11.7% during 1963-64. In collaboration with such agencies as External Aid, the Canada Council, and UNESCO, the Board continued to afford trainees from foreign countries the opportunity to spend some time at the Board observing and participating in various aspects of film-making. During this fiscal year, fourteen trainees were at the Board, some for short periods and others completing periods of training of up to one year. Trainees came from such countries as Ghana, Niger, Indonesia, Ceylon, Uganda, Taiwan, Vietnam, Barbados, Pakistan and England.

Purchasing

The procurement of photographic and cinematographic equipment and supplies is carried out for the Board and also on behalf of Government departments. The Board's operation, being international in scope, involves the purchasing staff in the business of customs clearances of equipment, supplies, and documentary and educational films from other countries. Related technical assistance, which is primarily obtained from the Board's Technical and Research divisions, is also made available to other Government departments.

FINANCIAL SUMMARY

In addition to the accounts maintained by the Comptroller of the Treasury with respect to cash transactions, the Board (in accordance with the requirements of section 17 of the National Film Act 1950) maintains a system of accounts on an accrual basis from which the financial statements of the Board are prepared.

Section 18 of the Act provides for the establishment of the National Film Board Operating Account in the Consolidated Revenue Fund, and directs that there shall be shown as receipts in the Account (a) amounts transferred from appropriations made by Parliament for the operations of the Board in respect of expenditures incurred in such operations, but not including amounts spent for the acquisition of capital equipment, (b) amounts transferred from appropriations for expenditures by other departments for film activities, in respect of work undertaken for those departments, and (c) all other monies received in respect of the operations of the Board. Cheques issued by the Comptroller of the Treasury in liquidation of liabilities arising out of the expenditures incurred by the Board are charged to the Account. Following the close of each fiscal year, an amount equivalent to the excess of receipts over expenditures, reflected by the Board's accounts, is charged to the Operating Account by the Comptroller of the Treasury and is refunded to the Receiver General of Canada.

In order to show the true cost of operations, the Statement of Income and Expense includes an estimated cost of \$1,099,100 for major services which were provided by Government departments without charge to the Board, and also a charge for depreciation on equipment amounting to \$349,485. Expenditures by the Board, for ad-

ministration, production and distribution of films and other visual materials in connection with its main program, and for the cost of production and procurement of films and other visual materials and equipment for departments and agencies of the Government of Canada, and for cost of sales to others, are also included in the total expense for the year of \$9,523,313. This compared with \$9,169,878 for the previous year. The Board's income, which was derived from (a) work undertaken for Government departments and agencies, (b) sales to others, (c) rentals and royalties and other miscellaneous items, amounted to \$2,630,227 during the year ended March 31, 1964, of which \$504,682 was received from foreign sources. This compared with \$2,350,199 for the previous year, of which \$347,417 was received from foreign sources. Net expense in 1963-64 was \$6,893,086, as compared with \$6,819,679 in 1962-63, and was provided by: (a) Parliamentary appropriations amounting to \$5,536,300, of which the unspent balance refundable to the Receiver General of Canada was \$91,799; (b) Government departments for major services provided without charge, amounting to \$1,099,100; and (c) depreciation on equipment, amounting to \$349,485 included in total expense. The Balance Sheet as at March 31, 1964, certified by the Auditor General together with the related Statement of Income and Expense for the year, a Statement of Proprietary Equity, and a supporting schedule for the Balance Sheet equipment item, appear in this report. It will be noted that the Board's equipment, which had an original cost of \$4,221,806, now appears at a depreciated value of \$1,369,368. Following these statements are presented two explanatory annexes dealing with the Board's income.

NATIONAL FILM BOARD

(Established by the National Film Act)

BALANCE SHEET

as at March 31, 1964

(with comparative figures as at March 31, 1963)

ASSETS

	1964	1963
Cash	\$ 17,787	\$ 7,616
Accounts Receivable :		
Departments and agencies of the Government of Canada \$ 386,833		439,908
Other (less allowance for doubtful accounts \$15,000)	191,706	121,419
	578,539	
Due from Government of Canada in respect of parliamentary appropriations	139,536	251,191
Employees' travel advances	21,185	23,032
Inventories, at cost :		
Materials and supplies	315,090	305,349
Work in progress	118,165	52,966
Prints held for sale	151,149	100,483
	584,404	
Prepaid expenses	5,939	17,262
Equipment, at cost	4,250,948	4,062,876
Less: Accumulated depre- ciation	2,852,438	(2,547,926)
	1,398,510	
	<u>2,745,900</u>	<u>2,834,176</u>

Certified correct :

E. S. CORISTINE
Director of Administration

Approved :

GUY ROBERGE
Government Film Commissioner

LIABILITIES

	1964	1963
Accounts payable	\$ 326,550	\$ 392,738
Advances by customers	506,757	327,065
Unexpended balance of parliamentary appropriation refundable to the Re- ceiver General	91,799	18,340
Proprietary Equity	1,820,794	2,096,033
	<u>2,745,900</u>	<u>2,834,176</u>

I have examined the above Balance Sheet and the related Statement of Income and Expense and have reported thereon under date of June 23, 1964 to the Chairman and Members of the National Film Board.

A. M. HENDERSON
Auditor General of Canada

NATIONAL FILM BOARD STATEMENT OF INCOME AND EXPENSE

for the year ended March 31, 1964
(with comparative figures for the year ended March 31, 1963)

EXPENSE

Production of films and other visual materials —

General program	\$ 1,226,459
Films for television	1,036,616
Films for theatrical distribution	341,891
Photo services	185,722
Filmstrip production	96,013
International newstreels	91,684
	<u>\$ 3,067,993</u>

Distribution of films —

Canadian	1,190,039
International	710,219
Information and promotion	250,638
Administration	262,269
	<u>2,413,165</u>

Administration and general services —

Executive	114,277
Administration	328,608
General services	519,769
	<u>962,654</u>

Direct cost of production of films and other visual materials —

Departments and agencies of the Government of Canada	1,322,473
Others	308,443
	<u>1,630,916</u>

Estimated cost of major services provided without charge by government departments

Depreciation on equipment

Total expense for the year

INCOME

Sales of films and other visual materials —

Departments and agencies of the Government of Canada	1,300,437
Others	543,766
	<u>1,844,203</u>

Rentals and royalties

Miscellaneous

	<u>757,125</u>
	<u>28,899</u>

Net expense for the year

Net expense for the year provided by:

Appropriation Act No. 5, 1963 —

National Film Board, Vote 1

Department of Finance, Vote 70

	5,338,300
	198,000
	<u>5,536,300</u>
	<u>91,799</u>

Less: Unexpended balance refundable to Receiver General

Major services provided without charge by government departments —

Accommodation

Contribution to Public Service Superannuation Account

Accounting and cheque issue services

Employee surgical-medical insurance premiums

Carrying of franked mail

Employee compensation payments

	741,600
	266,400
	55,500
	24,600
	<u>7,000</u>
	<u>4,000</u>

Depreciation

	1,099,100
	349,485
	<u>6,893,086</u>

1964

1963

	\$ 1,409,183
	911,285
	341,891
	137,241
	93,290
	<u>81,693</u>
	<u>2,974,583</u>

	1,209,584
	627,716
	238,216
	<u>237,635</u>
	<u>2,313,151</u>

	114,277
	328,608
	<u>519,769</u>
	<u>962,654</u>

	1,322,473
	<u>308,443</u>

	1,099,100
	349,485
	<u>9,523,313</u>

	1,557,458
	<u>1,083,000</u>
	<u>341,919</u>
	<u>9,169,878</u>

	1,257,595
	482,861
	<u>1,740,456</u>

	584,993
	<u>24,750</u>
	<u>2,350,199</u>
	<u>6,819,679</u>

	5,444,501
	<u>5,394,760</u>

	5,413,100
	<u>18,340</u>

	730,000
	267,000
	59,000
	25,000
	<u>8,000</u>
	<u>4,000</u>

	1,083,000
	<u>341,919</u>
	<u>6,819,679</u>

NATIONAL FILM BOARD
STATEMENT OF PROPRIETARY EQUITY
for the year ended March 31, 1964
(with comparative figures for the year ended March 31, 1963)

	1964	1963
Equity represented by net book value of equipment :		
Balance as at April 1	\$ 1,514,950	1,658,951
Add : Purchases from parliamentary appropriation for acquisition of equipment, National Film Board Vote 5, Appropriation Act No. 5, 1963	207,631	200,653
	<u>1,722,581</u>	<u>1,859,604</u>
Less :		
Net disposals during the year	\$ 3,728	2,735
Depreciation included in total expense for the year	349,485	341,919
	<u>353,213</u>	<u>684,654</u>
Balance as at March 31	1,369,368	1,514,950
National Film Board Operating Account :		
Advances under section 18 of the National Film Act, as amended	422,284	581,083
Canadian Photo Centre advances under Vote L30, Appropriation Act No. 5, 1963	29,142	
	<u>451,426</u>	
	<u>1,820,794</u>	<u>2,096,033</u>

EQUIPMENT, at cost, as at March 31, 1964*(with comparative figures as at March 31, 1963)*

	1964	1963
Laboratory equipment	\$1,068,777	\$1,018,283
Sound equipment	897,775	868,930
Photographic equipment	663,668	627,198
Projection equipment	508,572	505,472
Editing equipment	284,672	272,869
Stage equipment	93,719	90,877
Machine and carpentry shop equipment	114,427	107,308
Research and testing apparatus	89,710	83,588
Power generating equipment	67,741	73,095
Office equipment	205,971	201,308
Motor vehicles and garage equipment	92,366	88,648
Can. Government Photo Centre ..	29,142	—
Miscellaneous	134,408	125,300
	<u>4,250,948</u>	<u>4,062,876</u>

FINANCIAL ANNEXES**Sales of Films and Other Visual Materials***(1963-64 Income)*

	Government Departments and Agencies	Other	Total
Production of films	\$ 633,392	\$ —	\$ 633,392
filmstrips ..	64,065	—	64,065
photo serv.	11,509	—	11,509
Prints	298,237	403,061	701,298
filmstrips ..	10,386	79,499	89,885
stills	88,221	13,826	102,047
Film equipment & supplies	132,636	3,682	136,318
Miscellaneous services	61,991	43,698	105,689
	<u>\$1,300,437</u>	<u>\$543,766</u>	<u>\$1,844,203</u>

Rentals and Royalties*(1963-64 Income)*

	Non- Theatrical	Theatrical	Television	Total
Canada	\$ —	\$25,062	\$525,617	\$550,679
U.S.A.	70,843	4,632	33,041	108,516
Other	6,452	18,607	72,871	97,930
	<u>\$77,295</u>	<u>\$48,301</u>	<u>\$631,529</u>	<u>\$757,125</u>

AUDITOR GENERAL OF CANADA

Ottawa, June 23, 1964.

The Chairman and Members,
National Film Board,
Ottawa.

I have examined the accounts and financial statements of the National Film Board for the year ended March 31, 1964 and have obtained all the information and explanations I have required. My examination included a general review of the accounting procedures and of the system of internal control, together with such tests of accounting records and other supporting evidence as I considered necessary in the circumstances.

In my opinion, the accompanying Balance Sheet and Statement of Income and Expense present fairly the financial position of the Board as at March 31, 1964, and the results of its operations for the year ended on that date.

A.M. HENDERSON

Auditor General of Canada.

FILM AWARDS 1963-64



Les bûcherons de la Manouane

★ Voile d'Argent, Second Prize, Documentary and Cultural films, International Film Festival, Locarno, Switzerland. ★ First Prize, Category: Theatrical Shorts, 15th Annual Canadian Film Awards.

The Cars in Your Life

★ Blue Ribbon Award, Category: Citizenship, Government, City Planning, American Film Festival, New York, N.Y.

Cattle Ranch

★ Gold Plaque, First Prize, Documentary category, International Television Film Festival, Rome, Italy.

Conductance Soldering Techniques

★ Diploma of Merit, Category: Professional Training, 4th International Labor & Industrial Film Triennial, Antwerp, Belgium.

Children Learn from Filmstrips

★ Chris Certificate Award, Category: Adult Education (Teachers), Columbus Film Festival, Columbus, Ohio.

A Christmas Fantasy

★ Chris Certificate Award, Category: Experimental, Columbus Film Festival, Columbus, Ohio.

Circle of the Sun

★ Best film, Victoria Film Festival, Victoria, B.C.

The Climates of North America

★ Certificate of Merit, Category: Children's — Classroom, 15th Annual Canadian Film Awards.

Comment fonctionne le moteur à jet

★ Gold Plaque, First Prize, Category: Scientific, International Television Film Festival, Rome, Italy.

Dance Squared

★ Third Prize, Midwest Film Festival, University of Chicago, Chicago, Illinois.

Les enfants du silence

★ Second Prize, Midwest Film Festival, University of Chicago, Chicago, Illinois.

Fantastique

★ Certificate of Merit, Category: Children's films, 15th Annual Canadian Film Awards.

Four-Line Conics

★ British Film Award for the Best Specialized Film released in 1962, London, England. ★ Special Award, 15th Annual Canadian Film Awards. ★ Chris Award Certificate, Category: Classroom — College Level, Columbus Film Festival, Columbus, Ohio. ★ Honorable Mention, Competition: "Films as Art", International Film Festival, San Francisco, California.

The Great Religions

★ Chris Award Certificate, Category : Religion, Columbus Film Festival, Columbus, Ohio.

The Great Toy Robbery

★ St. Finbarr Trophy, Top Award in Animated Film & Cartoon category, 8th Cork Film Festival, Cork. Ireland.

Jour après jour (Day after Day)

★ Certificate of Merit. Category : Experimental, 15th Annual Canadian Film Awards. ★ Canadian Cinematography Award, Best Black & White Photography, Montreal. ★ President's Prize, Midwest Film Festival, University of Chicago, Chicago, Illinois. ★ Silver Award, "Films as Art" Competition, San Francisco International Film Festival, San Francisco, California.

Jacky Visits the Zoo

★ Second Prize, Silver Plaque, Category : Children's Films, International Television Film Festival, Rome, Italy.

Kindergarten

★ Honorable Mention, International Film Week, Mannheim, Germany.

La feuille qui brise les reins

★ Diploma of Merit, Category : Films dealing with the problems of people at work, 4th International Labor & Industrial Film Triennial, Antwerp, Belgium.

The Little Acres

★ Silver Award, Category : Films for Television, 3rd International Agricultural Film Competition, Berlin, Germany.

The Living Machine (La machine à penser)

★ Chris Award Certificate, Category : Public Information, Columbus Film Festival, Columbus, Ohio. ★ Diploma of Honor, International Scientific Film Festival, Villeurbanne, France.

Lonely Boy

★ Film of the Year, 15th Annual Canadian Film Awards. ★ Certificate of Merit, Category : General Information, 15th Annual Canadian Film Awards. ★ Purchase Prize, Ann Arbor Film Festival, Ann Arbor, Michigan.

The Long Way Back

★ Chris Award Certificate, Category : Mental Health, Columbus Film Festival, Columbus, Ohio.

Magic Molecule

★ Diploma of Merit, Category : Industrial or Technical Information films, 4th International Labor & Industrial Film Triennial, Antwerp, Belgium.

Mathematics at Your Fingertips

★ Certificate of Merit, Category : Training & Instruction, 15th Annual Canadian Film Awards.

Morning on the Lièvre

★ Prize of the General Commission on Tourism of France, International Tourist & Folklore Film Week, Brussels, Belgium.

Music from Montreal

★ Chris Award Certificate, Category : Music, Columbus Film Festival, Columbus, Ohio.

My Financial Career

★ Nominated for final balloting, Category : Cartoon subjects, 36th Annual Awards, Academy of Motion Picture Arts & Sciences, Hollywood, California.

Nahanni

★ Chris Statuette Award, Category : General Information, Columbus Film Festival, Columbus, Ohio. ★ Certificate of Merit, 15th Annual Canadian Film Awards. ★ Canadian Cinematography Award, Best Color Film produced in 1962, Montreal, Quebec. ★ First Prize, Category : Geography and Anthropology, Victoria Film Festival, Victoria, B.C. ★ (Italian version) First Prize, Category : Explorations, Festival of Mountain & Exploration Films, Trento, Italy.

The Origins of Weather

★ Chris Award Certificate, Category : Classroom — Grades 8 to 12, Columbus Film Festival, Columbus, Ohio.

Painting a Province

★ Chris Award Certificate, Category : Arts & Crafts, Columbus Film Festival, Columbus, Ohio.

Pour la suite du monde

★ Migueldi di Oro, First Prize, 5th Festival International du Cinéma documentaire Ibero-Américain et Philippin, Bilbao, Spain. ★ Golden Viking, Grand Prize, International Film Week (16mm), Evreux, France. ★ Honorable Mention, Feature-length category, 15th Annual Canadian Film Awards.

Québec—U.S.A. ou L'invasion pacifique

★ Le Prix de la Presse, International Tourist and Folklore Film Week, Brussels, Belgium.

R.C.A.F. Maritime Operation

★ Diploma, 4th Survey of Maritime Documentary Films, Milan, Italy.

Rose et Landry

★ Lion de St. Marc Plaque, Category : Films of Contemporary Life and Social Documentation, International Documentary Film Exposition, Venice, Italy. ★ Prix du centre de culture et de civilisation de la Fondation G. Cini, Category : "Cinéma-Société", International Exposition of Cinematographic Art, Venice, Italy.

Runner

★ Donald Perry Award, Midwest Film Festival, University of Chicago, Chicago, Illinois. ★ Honorable Mention, Competition : "Films as Art", International Film Festival, San Francisco, California.

30 Minutes, Mister Plummer

★ Special Diploma, 6th International Art Films Competition, Bergamo, Italy.

Trans-Canada Journey

★ First Prize, Best 35mm Travel Film, Canadian Tourist Association Travel Film Award, Montreal, Quebec.

Universe

★ Award of Merit, 1st Scientific Film Festival, Caracas, Venezuela.

Voir Miami

★ Prix du Meilleur Film, Congrès du Spectacle, Montreal, Quebec.

Willie Catches On

★ Honorable Mention, 13th Annual Meeting, National Council on Jewish Audio-Visual Materials, New York, N.Y.

FILMSTRIP AWARDS

David Milne

★ Blue Ribbon Award, Category : Graphic Arts, American Film Festival, New York, N.Y.

Eskimo Sculpture and Eskimo Prints

★ Chris Award Certificate, Category : Arts & Crafts, Columbus Film Festival, Columbus, Ohio.

Natural Gas

★ Chris Award Certificate, Category : Business & Industry, Columbus Film Festival, Columbus, Ohio.

The Story of Atlantic Salmon

★ Blue Ribbon Award, Category : Nature & Wildlife, American Film Festival, New York, N.Y.

The Western Plains

★ Blue Ribbon Award, Category : Geography & Anthropology, American Film Festival, New York, N.Y.

NATIONAL FILM BOARD

OFFICES

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Abbotsford
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Nelson
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